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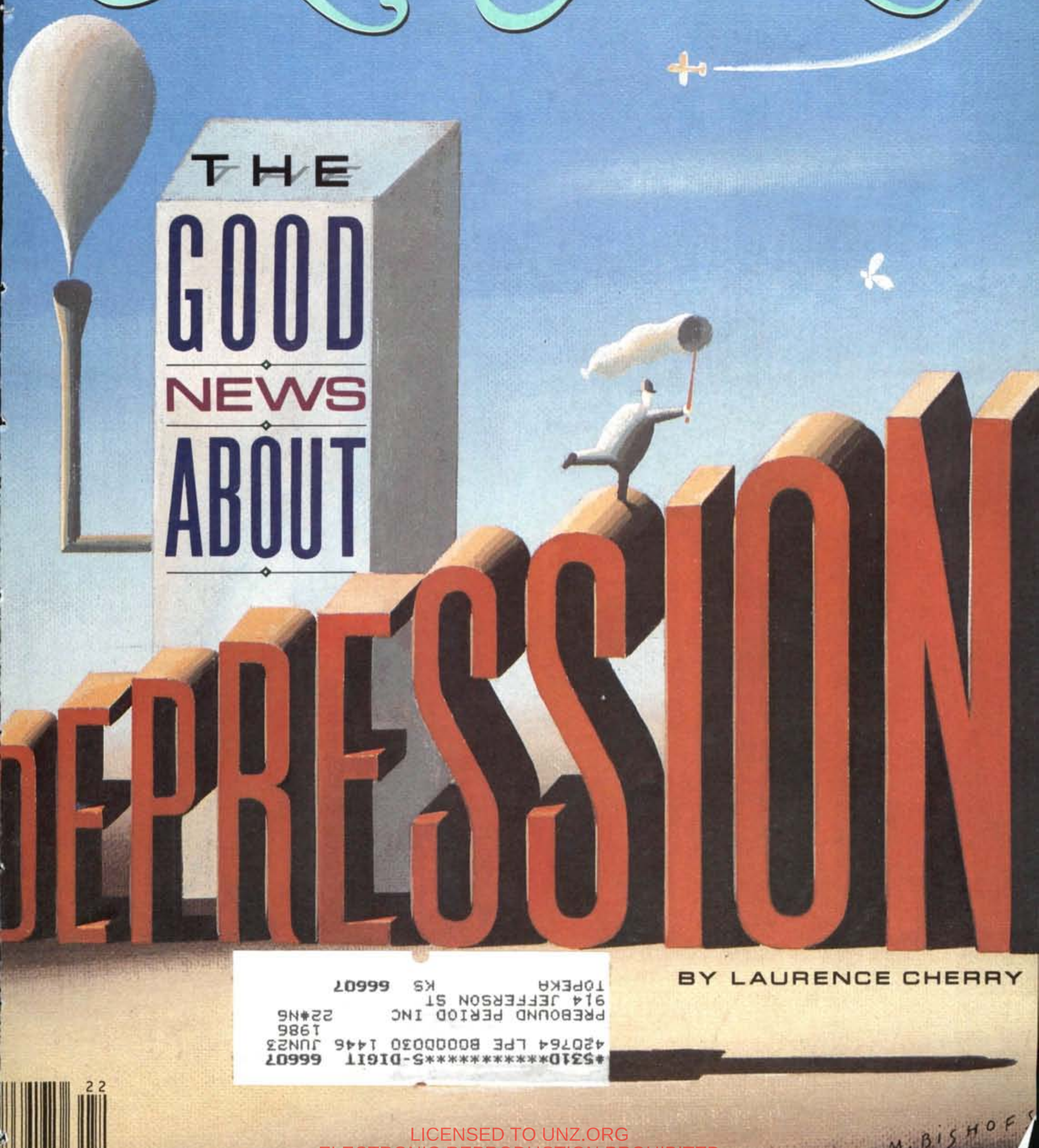

THE GOOD NEWS ABOUT DEPRESSION

BY LAURENCE CHERRY

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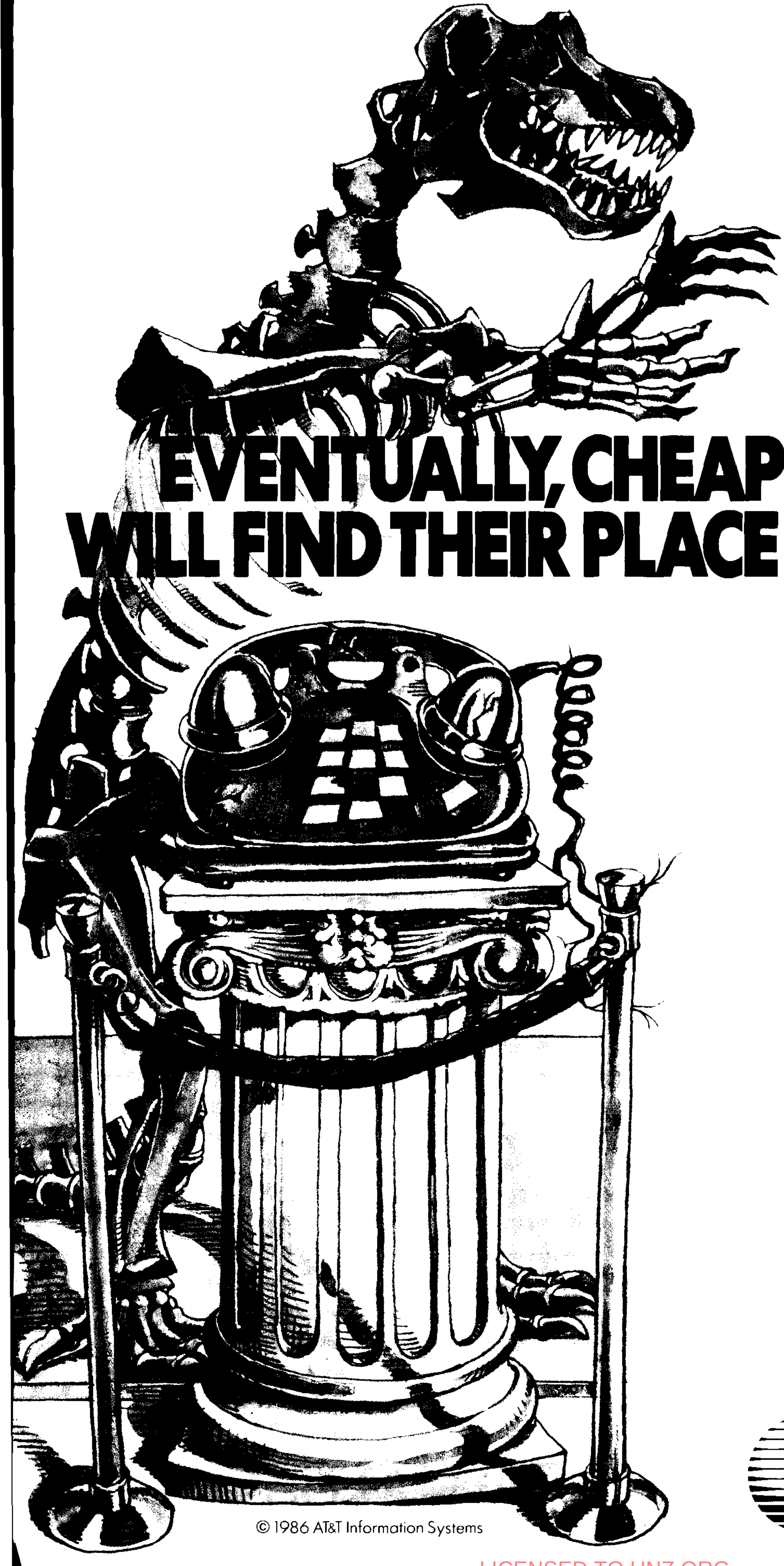

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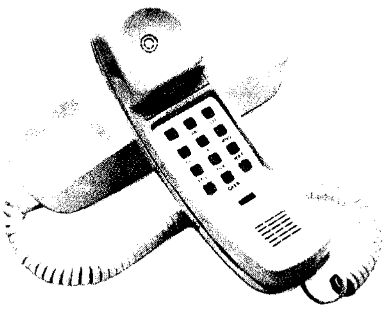

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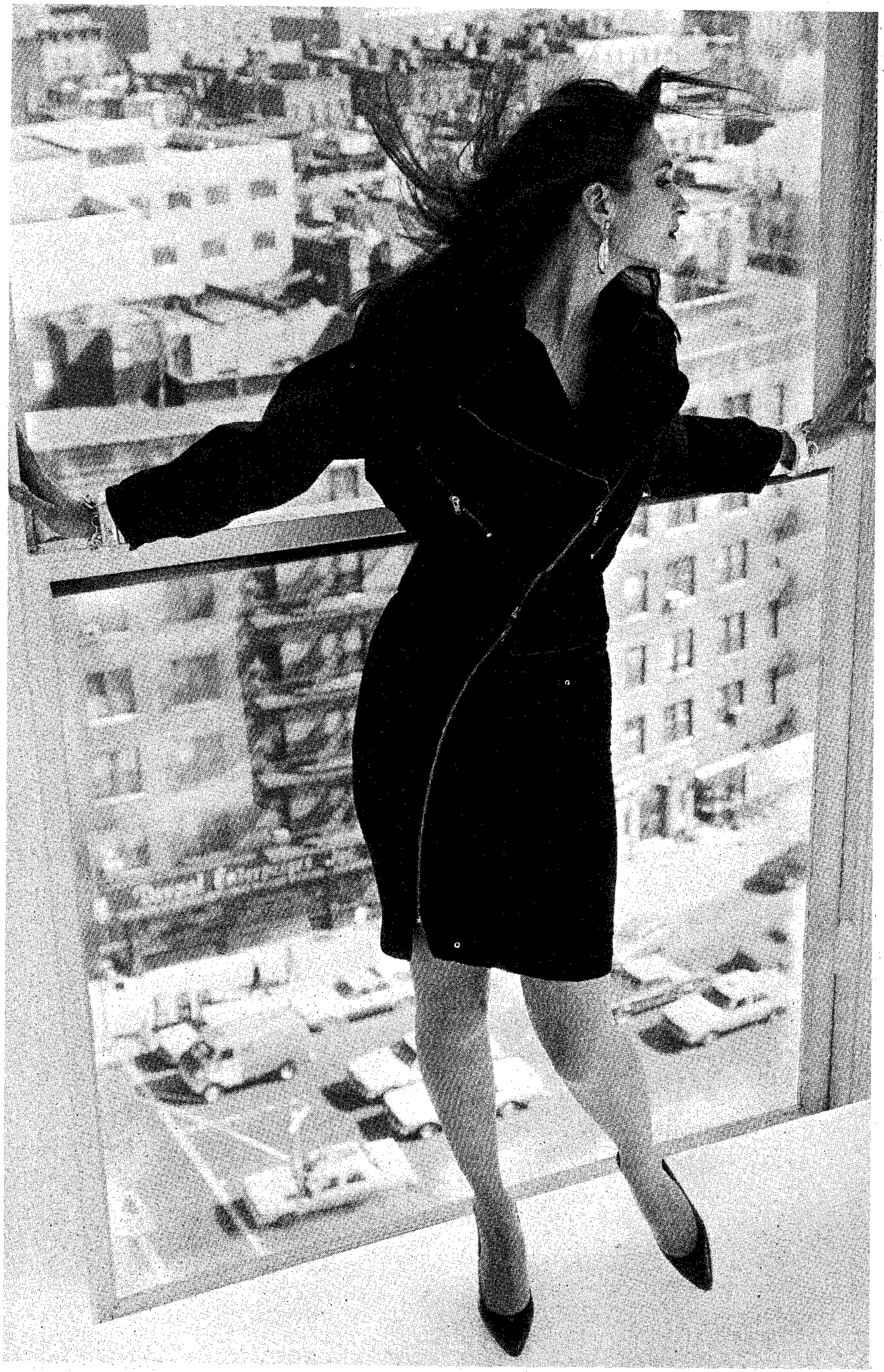

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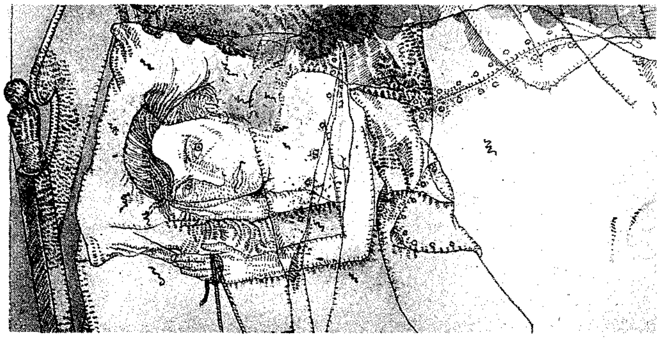

The bad news about depression is that the number of sufferers is growing. Fourteen million Americans have prolonged bouts, and many are having them earlier than people did just ten years ago—in their mid-twenties rather than in their forties. The good news is that dramatic progress has been made in treating the disorder. There are new antidepressant drugs and better strategies for using older ones; light, sleep-cycle, and low-dose electroconvulsive therapies; psychiatric services at local clinics; and support groups.

44 Paul Shaffer's Hip Parade

BY MICHAEL STONE

Paul Shaffer is not looking to live fast and die young, or shock the middle class. Shaffer—musician, parodist, fan, outsider, and Jewish boy from Ontario—has appeared on *Saturday Night Live* and in *This Is Spinal Tap;* played with Darlene Love and Huey Lewis; and, since 1982, been David Letterman's music director–straight man. He's short, with specs and thinning hair. And he is, says Letterman, "the hippest man in America."

50 Scott Spencer Comes Home

BY TONY SCHWARTZ

When Hollywood beckoned, Scott Spencer, the author of *Endless Love,* answered. That was in 1979. But while his screenplays never quite became movies, his few months in the screen trade stretched into years. Two years ago, Spencer returned to fiction; last week, his new book, *Waking the Dead,* was published. In an age marked by cerebral fiction, Spencer writes from the heart. "What really gives me pleasure," he says, "is to feel I've put in a good day's work."

60 Shaker Update

BY MARILYN BETHANY

Later this month, a show of more than 100 Shaker artifacts opens at the Whitney Museum. A wider view of Shakers is available in Old Chatham, New York, where about 15,000 objects are on display at the Shaker Museum. A look at the unadorned elegance of Shaker design.

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A day on the stump with Andrew O'Rourke, who's challenging Mario Cuomo in this year's gubernatorial race.

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Cuba and His Teddy Bear is sometimes boring, but it offers fine acting and some hard truths.

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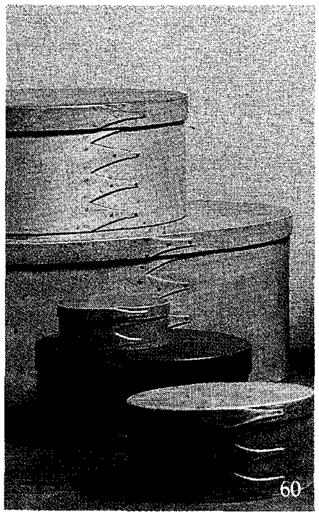
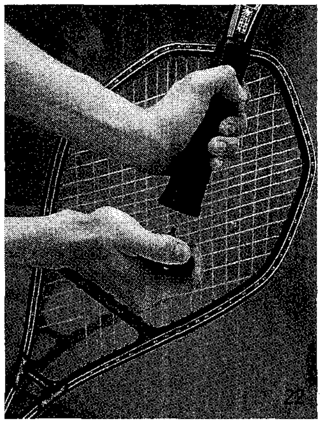
Jasper Johns's prints are ecstatically beautiful, magnificent in their details.





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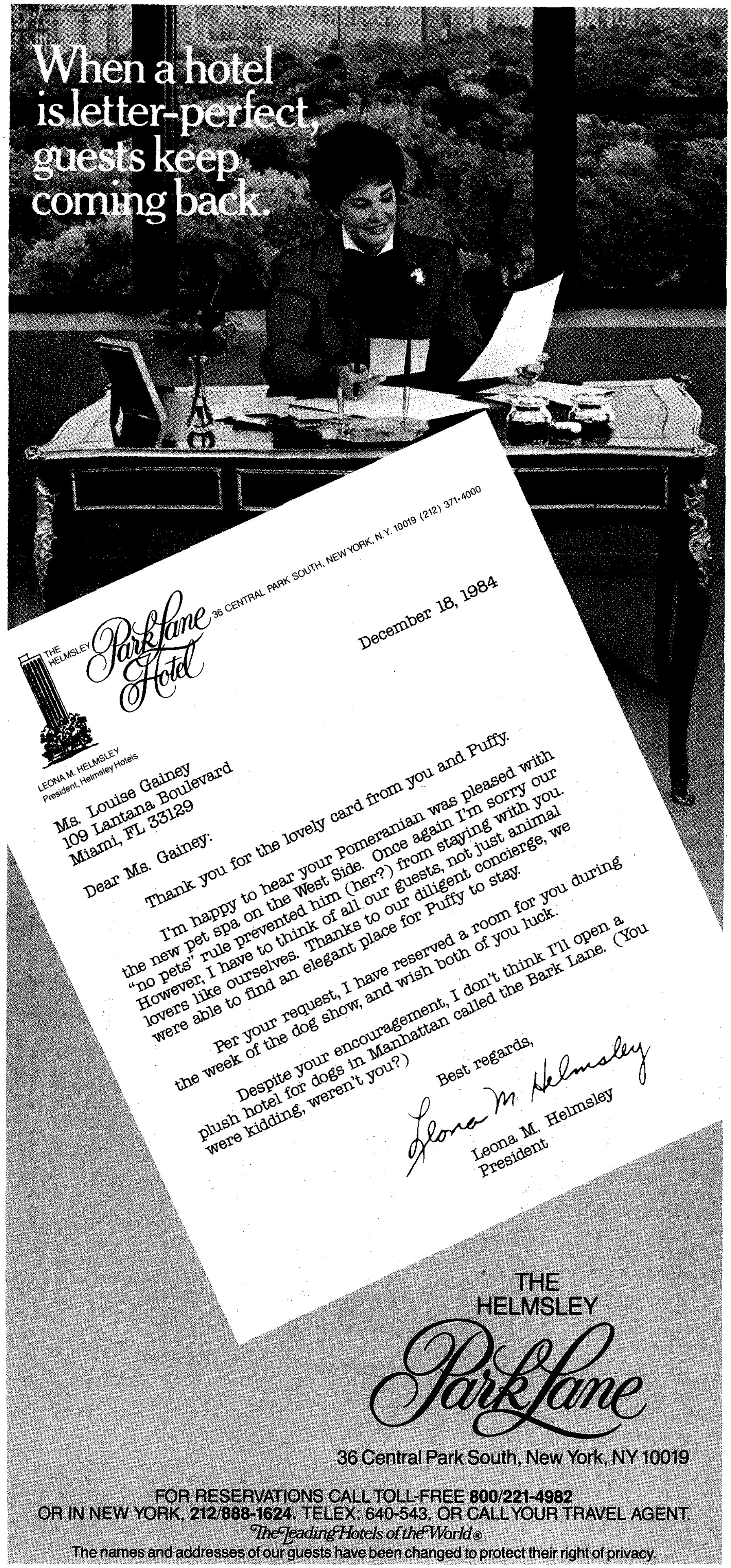

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LEONA M. HELMSLEY
President, Helmsley Hotels

December 18, 1984

Ms. Louise Gainey
109 Lantana Boulevard
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Dear Ms. Gainey:

Thank you for the lovely card from you and Puffy.

I'm happy to hear your Pomeranian was pleased with the new pet spa on the West Side. Once again I'm sorry our "no pets" rule prevented him (her?) from staying with you. However, I have to think of all our guests, not just animal lovers like ourselves. Thanks to our diligent concierge, we were able to find an elegant place for Puffy to stay.

Per your request, I have reserved a room for you during the week of the dog show, and wish both of you luck.

Despite your encouragement, I don't think I'll open a plush hotel for dogs in Manhattan called the Bark Lane. (You were kidding, weren't you?)

Best regards,

Leona M Helmsley

Leona M. Helmsley
President

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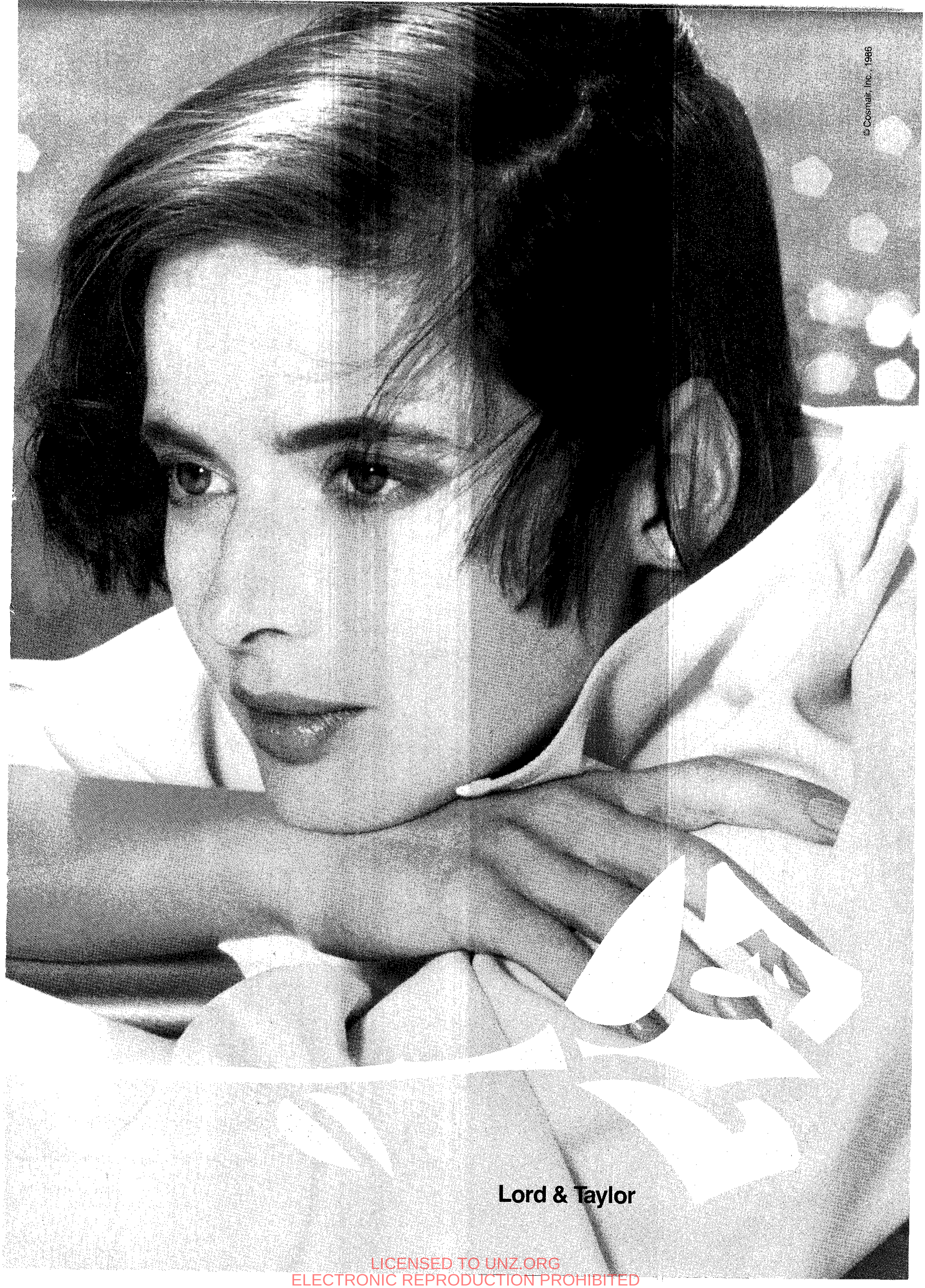
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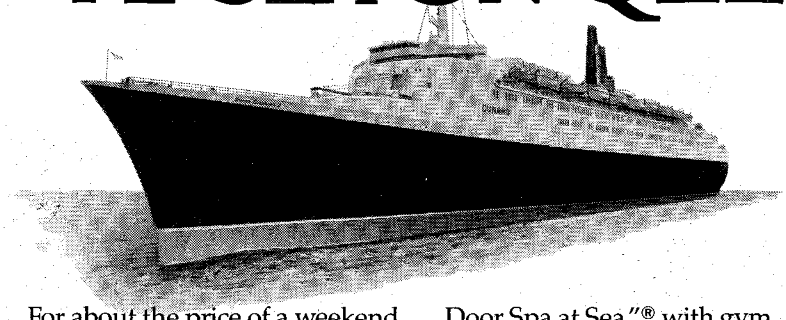

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LETTERS

Love of Liberty

YOUR SPECIAL ISSUE "OUR LIBERTY" [MAY 12] was breathtaking. The articles, essays, and feature stories about the Statue of Liberty were touching and eloquent, filled with wit, wisdom, and beautiful memory—a splendid tribute to our wonderful lady.

Marvin M. Sigel
Dallas, Tex.

THE ESSAYS PROVIDED THE MOST ENJOYable read I've had in years. At the end of each I wanted to shout, "Bravo!"

Rosamond Heir
Paramus, N.J.

WHEN I CAME TO THE UNITED STATES IN 1938 as a Jew escaping Nazi Germany, I felt exactly as Isaac Bashevis Singer did ["My Yiddishe Lady"]. I saw the lady in the harbor, and I cried. I took the Staten Island Ferry as often as I could, just to see her. To this day, I cry when I think of her.

Marga Blumenthal
Elmwood Park, N.J.

A 1947 WAR BRIDE-TO-BE, I CROSSED THE Atlantic on the *Queen Elizabeth.* Before 5 A.M. on a cold March day, I joined a throng of passengers on deck to glimpse and gasp and cry out for joy at the vision of the Statue of Liberty—the personification, for me, of all that is the glory of America.

Thank you, Pete Hamill, for a wonderful "Story to Remember."

Dorothy Yach Roth
Allentown, Pa.

WHEN MY GRANDPARENTS PASSED BY THE beautiful lady in the harbor, they were coming from Poland to a land where the streets were "paved with gold." They had dreams and saw them come true. Now their grandchild dreams of affording the maintenance on her Upper West Side co-op and next year's Club Med vacation.

Lori S. Wachter
Manhattan

THANKS SO MUCH FOR YOUR COLOSSAL special issue. I teach English as a second language to children, and it's important for me to help my students understand the meaning of the life, liberty, and pursuit of happiness that their immigrant parents came here to find. The Statue of Liberty and her centennial celebration are an integral part of my curriculum. Your

---

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

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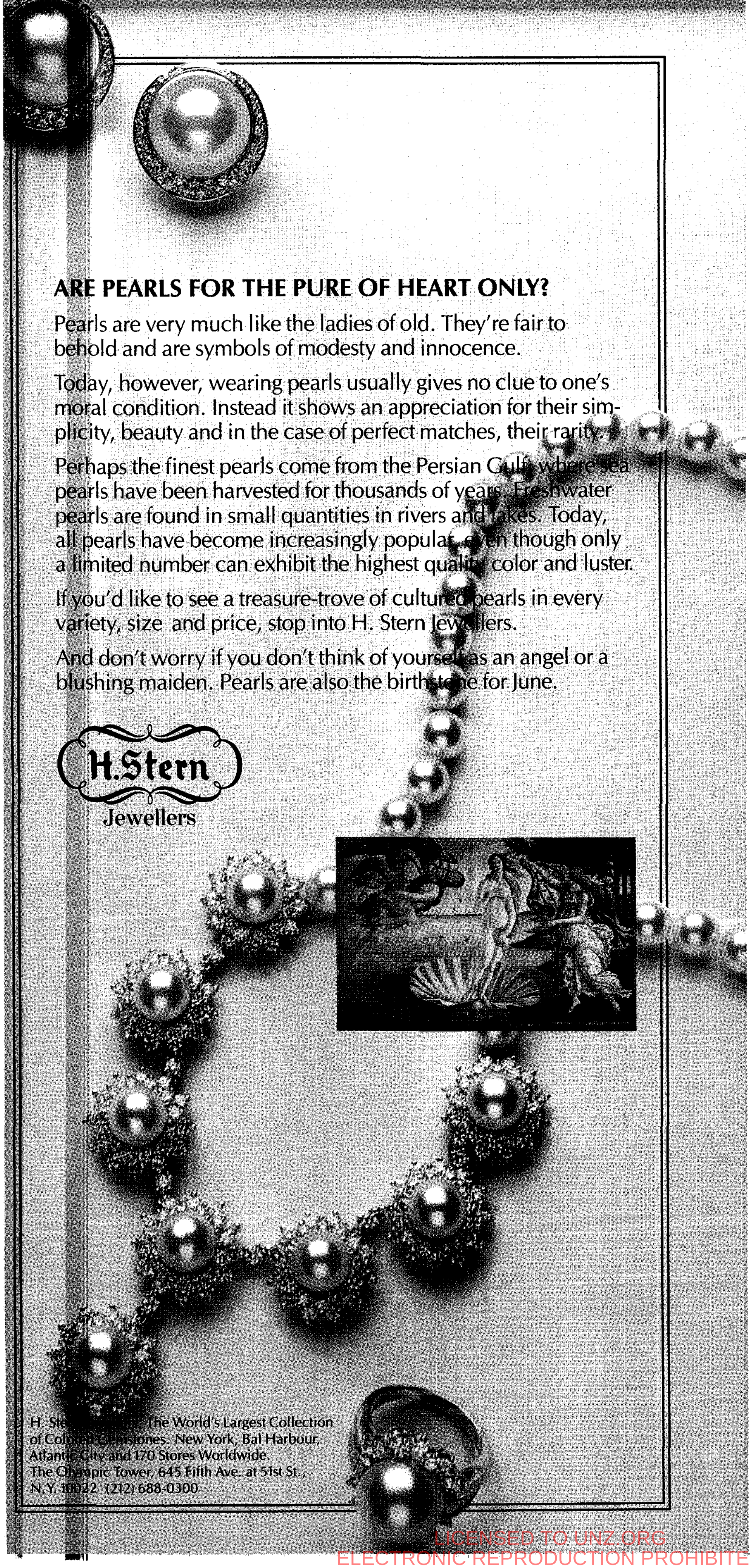

ARE PEARLS FOR THE PURE OF HEART ONLY?

Pearls are very much like the ladies of old. They're fair to behold and are symbols of modesty and innocence.

Today, however, wearing pearls usually gives no clue to one's moral condition. Instead it shows an appreciation for their simplicity, beauty and in the case of perfect matches, their rarity.

Perhaps the finest pearls come from the Persian Gulf, where sea pearls have been harvested for thousands of years. Freshwater pearls are found in small quantities in rivers and lakes. Today, all pearls have become increasingly popular, even though only a limited number can exhibit the highest quality color and luster.

If you'd like to see a treasure-trove of cultured pearls in every variety, size and price, stop into H. Stern Jewellers.

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fine, educational issue is a collector's item, and I am urging my fellow teachers to buy a copy before it's sold out.

Phyllis Thaler
Queens

"OUR LIBERTY," WITH ALL ITS CONTRIBUTORS, is one of the best things published in a long time. I shall keep it forever. Special thanks to Governor Cuomo ["Family-Style"] for reminding me of happy days in South Jamaica, Queens.

Florence Cosgrove Huwel
Franklin Square, N.Y.

CONGRATULATIONS ON YOUR ISSUE. I used to entertain myself on rainy afternoons by picturing the startled looks on the faces of the newly arriving people—adventurous, ambitious, elated, and hopeful—who found themselves designated "the wretched refuse" of our teeming shore. It's a wonder they didn't turn around and go home.

Elizabeth Hooper
Riverside, Calif.

THE ISSUE HARDLY MISSES A SINGLE DETAIL. However, I wondered why no mention was made of "The Lady Higher Up," the O. Henry story in which a conversation takes place between Miss Liberty and Diana, the statue atop the old Madison Square Garden.

Ted Berkelmann
The Bronx

WHY IS THERE NO MENTION OF LEE IACOCCA in your issue?

Margaret Tompkins
Richfield, Pa.

IT IS DEPRESSING TO THINK THAT THIS symbol of America's greatness is located in a city controlled by "the mob and the machine" [Nicholas Pileggi, May 5]. What good is our liberty when our premier city is riddled with filth and corruption?

Raymond E. Carlson
Grafton, N.D.

IRONY ABOUNDS IN THE PLACEMENT OF Arthur Schlesinger Jr.'s essay ["Rambo, Inc."] directly after the piece by Norman Podhoretz. Perhaps more than any other public-service career, Schlesinger's is a road map of a moderate liberal's journey to the ideological outer limits.

Even so, it comes as a shock to realize the extent of his estrangement from the mainstream. In a world of terrorists, apartheid, and the Iron Curtain, a world of bloody dictators of the right and left, for Schlesinger to label America "humanity's bully" is breathtaking in its lunacy.

Jay Schwarzberg
Brooklyn

THERE MUST HAVE BEEN SOME TERRIBLE mistake. Some confusion of papers or

UNSPOKEN

emotions

Try to describe a favorite fragrance to someone, and the mystery eludes you. You grope for adjectives: romantic, alluring; resort perhaps to the technical, bergamot or ylang-ylang, but the beauty of scent, is that it is elusive. Its effect goes straight to the heart.

Experience the adventure, the promise of your dreams, as you learn how the secrets of your emotions, and the mysteries of fragrance coalesce, inspiring your very moods and moves. Celebrate the message of fragrance, those unspoken emotions, during our week of special events.

- **Webcraft** is exploding with fragrance fun. Guess the fragrance that's being 'burst' demonstrated, and receive a sachet as your gift. In The Arcade.
- **New York Magazine** presents "Broadway on B'Way," from 12:30-1:30 daily. Hear the sounds of the New York stage, as stars from today's hits sing on The Loge.
- **Newsweek** makes you a headliner when you purchase a fragrance in The Boardroom, receive a Newsweek cover framed picture of yourself.
- **Mademoiselle Magazine** has the questions to determine your personal fragrance profile. Have an 'Emotional Analysis' on B'way.
- **Naarden Fragrance House** invites you to search out the essence that delights you most and receive a special gift at their Mini Lab on B'way.
- **Brosse** showcases a diorama of "The Art of Fire," the evolution of glass and bottle making. In our elevator gallery, Main Floor.
- Each day our fragrance in the spotlight changes. Purchase from *our choice of exotic flowers at the* Flower Cart at our 1000 Third Avenue entrance.

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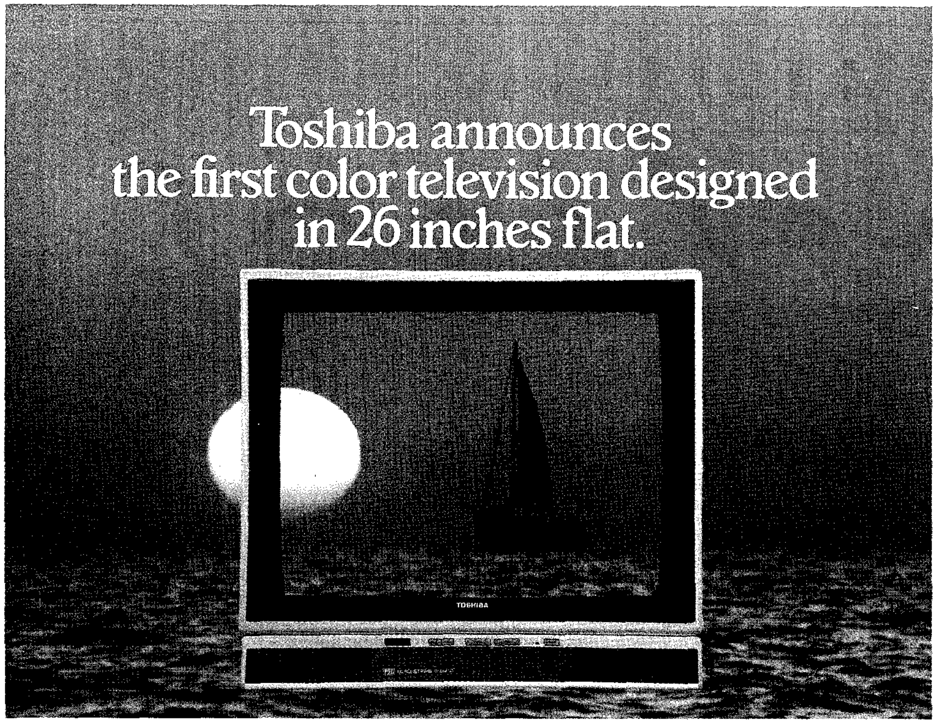

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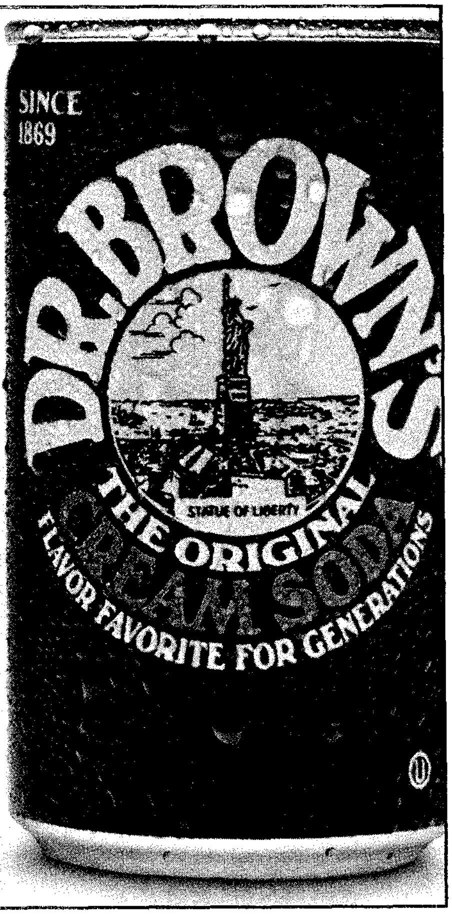

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carelessness with manila envelopes. How else explain Schlesinger's piece?

I'm guessing this is what happened: Sometime last fall, Soviet premier Gorbachev asked Schlesinger to deliver an address about the Soviet Union at the Kremlin's May Day celebration. Then, last winter, *New York* approached the professor for an essay on the Statue of Liberty. Schlesinger wrote both with time to spare, but in the confused last-minute rush to catch the plane to Moscow, he inadvertently packed his Statue of Liberty essay—and mailed his May Day speech to *New York.*

How else explain Schlesinger's portrait of an America consumed by arrogance and callousness, run by warmongers, and vilified by the world as "humanity's bully"?

Peter Melhado
Manhattan

FOR SINCERITY OF HEART HE DESERVES the benefit of the doubt, but surely book lover Jerzy Kosinski didn't intend to say, "To be a Jew means to stand for 'In the beginning was the Word' " ["Being Here"].

That's the opening verse of the Christian Gospel of John. More likely he was referring to the initial line of the First Book of Moses, commonly called Genesis: "In the beginning God created the heaven and the earth."

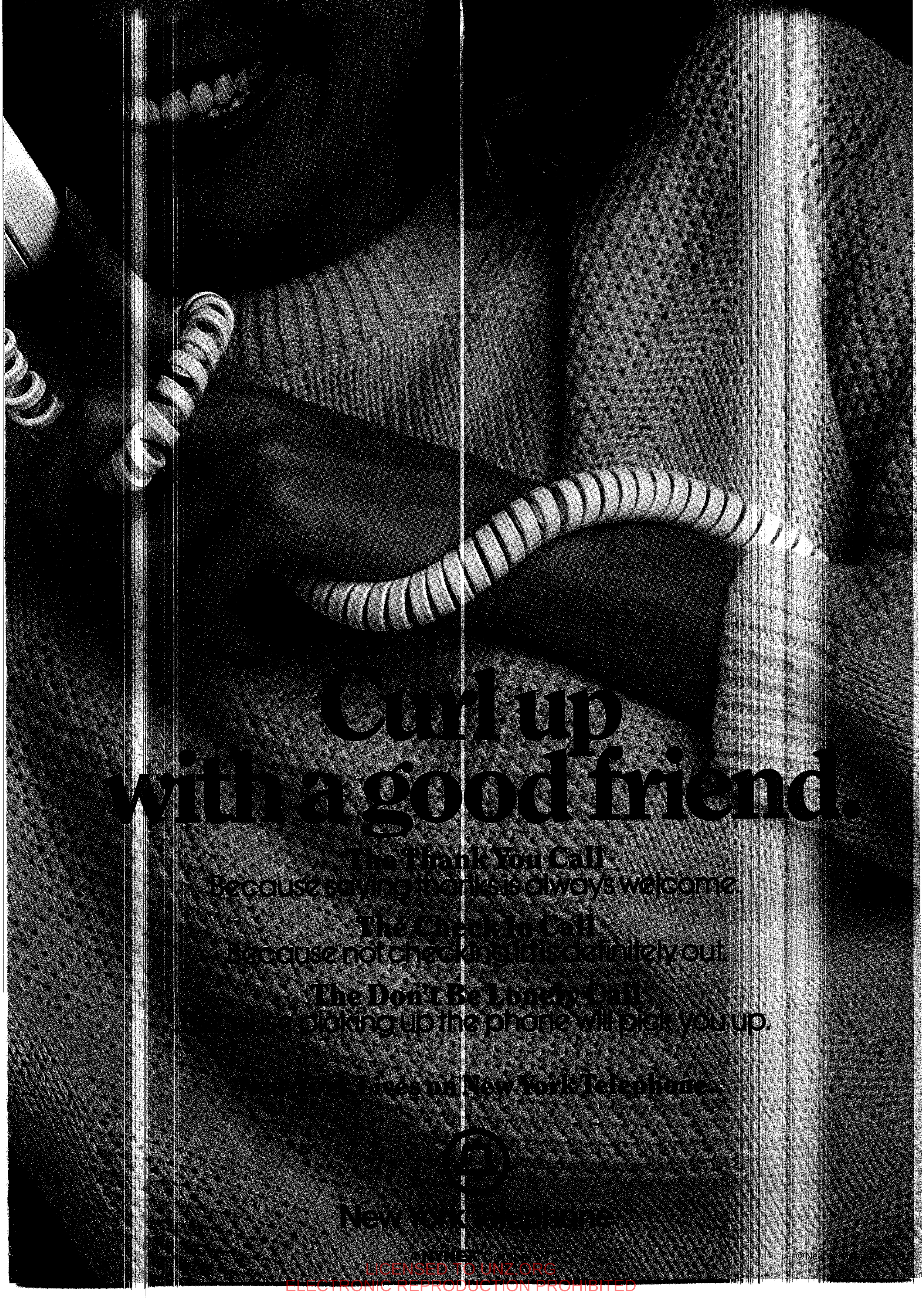
Ariella Sofia
Manhattan

Jerzy Kosinski replies: As spoken not by me, but by the stately Statue of Liberty (who, I am told, is not Jewish), the biblical words signify the genesis of the Jewish narrative tradition in which—in one word—the Word is an instrument of creation: be it a mighty word from the Almighty or a feeble reply from Jerzy the Sofer to a woman named Sofia.

IT WAS IRONIC THAT I READ DANIEL PATrick Moynihan's "What Wretched Refuse?" on Holocaust Remembrance Day. In his attempt to play devil's advocate in relation to the "wretched" condition of the immigrants to this country at the turn of the century, Moynihan seems to make light of the pogroms in Poland and Russia in the 1880s. Citing the historian Simon N. Dubnow, Moynihan states, "The impression is that [Jewish deaths in the pogroms] were not large."

For me, the murder of even one Jew (or of any innocent human being) is a tragedy and an outrage. The fact that the number of Jewish deaths was "not large" does not quiet the outcry of innocent souls who perished. Such deaths should not be taken lightly. The pogroms, after all, were the first tolling bells of the Holocaust.

Barbara Z. Gononsky
Teaneck, N.J.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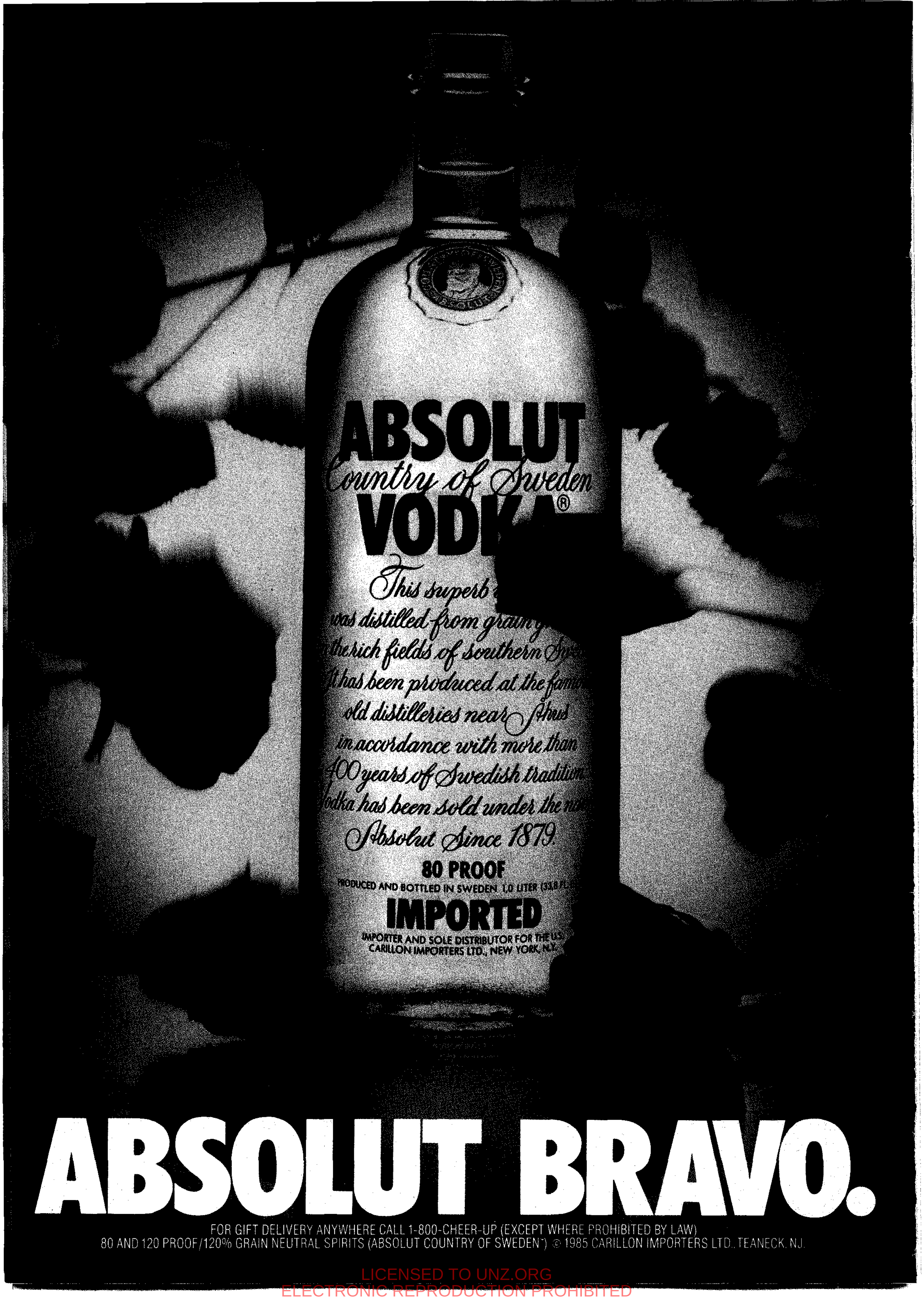

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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

SELLING STAR WARS...MC CLINTICK'S NEW PROJECT...BATTERY PARK DELAY...SPY TALE

STAR WARS CALLS ON ZBIG AND HENRY

The Stars Wars lobby is on the move again. A leader of the Star Wars coalition in Congress has held private meetings with Henry Kissinger and Zbigniew Brzezinski to try to get them to lobby President Reagan to move the Strategic Defense Initiative weapons system out of research and into the development stage. Brzezinski and Kissinger say they support the coalition's effort but haven't committed to lobby for them.

Next week, the Star Wars supporters, led by New Jersey Republican congressman Jim Courter, will introduce an amendment to authorize the Office of Strategic Defense Initiative to begin designing an SDI system.

"The president and George Shultz have only supported funding for Star Wars research," a Capitol Hill source said. "And they have been leaning heavily toward making no further commitment before Reagan leaves office, saying this is a program for the nineties. We're afraid that if we don't get Reagan to start designing a system, the program will die. And the opponents will tell the next president, 'See, even Ronald Reagan didn't want to deploy SDI, so why should you?' "

IS MC CLINTICK OFF THE CHASE?

Has *Indecent Exposure* author David McClintick abandoned the "anatomy" of Chase Manhattan Bank he was writing for Simon and Schuster's Alice Mayhew in favor of a book for William Morrow's Jim Landis, who edited *Indecent Exposure*?

That's what it sounded like to one publishing source, who heard that McClintick is several months into a new Landis project.

McClintick and Mayhew refused to comment on the report or say what has happened to the Chase book, which has been on the S and S schedule for more than five years. Landis confirmed that McClintick has started work on a book for him, but refused to say any more about the project.

GONE HOLLYWOOD: WELDON VS. SPENCER

Hollywood producer Paula Weinstein was startled to open *The New York Times Book Review* last week and read British novelist Fay Weldon's stinging review of Scott Spencer's new novel, *Waking the Dead*, with its arch suggestion that Spencer was becoming "lost to Hollywood" ("Scott Spencer Comes Home," page 50). Several weeks before the review appeared, Weldon's agent had called Weinstein, who is producing the film version of the novel for Warner Bros., and said that Weldon wanted to write the *Waking the Dead* screenplay.

Weldon, who has written teleplays for the BBC, could not be reached for comment. *Times Book Review* editor Mitchel Levitas said he had no idea that Weldon had asked to write the screenplay. "We routinely ask reviewers if they are a friend of an author or if they have any special interest in the subject one way or the other, but we have never faced the situation where we had to caution a reviewer not to call up to ask about screen rights. And I hope it never happens again."

CITY WOES SLOW STATE PROJECT

Sources close to the Cuomo administration have told *New York* that the Battery Park City Authority is holding back on naming the developers who will be awarded contracts for Phase III of the project because BPCA board members are afraid Cuomo will be accused of favoring developers who have contributed to his campaign.

In what the New York *Post* has dubbed "the mystery of Battery Park," 26 developers who last summer submitted proposals for three new residential buildings in the development are wondering why the agency, run by Cuomo appointee Sandy Frucher, hasn't made a decision.

New York's sources say the BPCA's board members, all Cuomo appointees, are sitting on a private consultant's report that recommends specific developers. "Frucher wanted to have the board approve the decision," one of the sources says. "But board chairman Bob Seavey and the governor's office put a stop to it. It's not that there was any impropriety. But they're scared, because of the city scandals, about the appearance of impropriety."

Frucher had no comment. Seavey called the story "absolutely untrue. We're still waiting for one more consultant's report, and we don't want to act in haste."

A SPY SELLS HIS *OWN* SECRETS

John Walker, the Navy officer who has pleaded guilty to smuggling secret military documents to the Soviet Union, is looking for a publisher who will pay him to

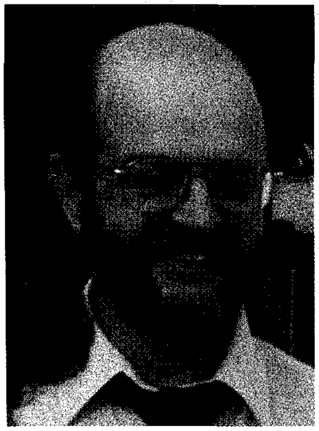
KISSINGER

WELDON

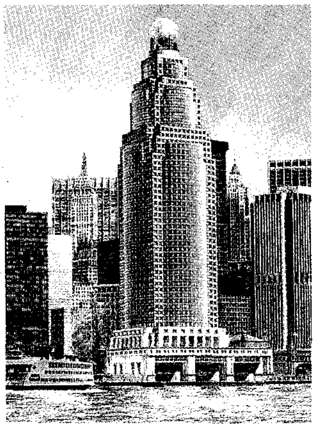
MC CLINTICK

Photographs: top, Mark Reinstein/Photoreporters; center, Jerry Bauer; bottom, ©1986 Thomas Victor.

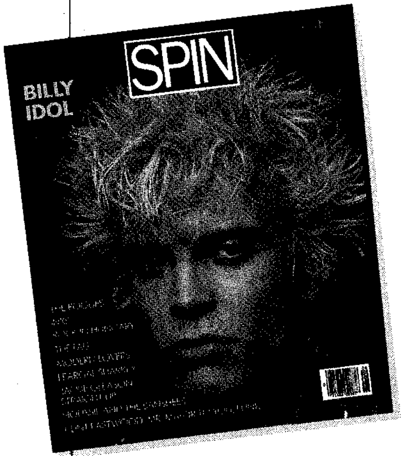
NEWSDAY PLAN...SALOMON BOWS OUT...*SPIN* INHALES...*NEW YORKER* CHANGE



WALKER



SOUTH FERRY PROJECT



tell his story. Walker and *Washington Post Magazine* writer Pete Earley have been circulating a proposal for a book among New York publishers, who all had to sign confidentiality agreements before reading the proposal. The question editors are asking themselves is whether they want to commit their publishing house to doing a book with an admitted spy for the Soviets.

Meanwhile, CBS has just committed to buy a television movie about the Walker affair. It will be based on *Family Secrets,* a book that former New York *Times* writer and *Wanted!* author Howard Blum is writing for Simon and Schuster. The film will be made by Hollywood producers Jerry Isenberg and Gerry Abrams, who are in the process of trying to sign up members of Walker's family to cooperate on the television movie.

NEWSDAY MULLING SUNDAY MAGAZINE

Is *Newsday* thinking about starting a new Sunday magazine? That's what one writer who has been approached by the paper about such a project is telling friends.

Newsday spokesman Sam Ruinsky denied that a magazine is being planned. "This comes up in discussion from time to time," he said, "but nothing has been started, and certainly no hiring has been done."

New York *Newsday* editor Don Forst, who the paper's Long Island staff has long suspected wants to replace the newspaper's *Newsday Magazine* with one that has his own imprint, would say only, "I wouldn't rule out anything. We have 42,000 projects we're thinking about. But I haven't talked to anybody about a Sunday magazine."

GUCCIONE JR. CLEANS HOUSE AT *SPIN*

7-Eleven's ban last month on the sale of *Penthouse* seems to be having an effect on more than one Guccione publication. A source close to *Spin* magazine, the rock monthly published by Bob Guccione Jr., says Bob Guccione Sr. has ordered his son to trim the budget at *Spin.* Five of Guccione junior's 25 staff members have left in the last two weeks. Says that source, "Guccione senior decided his son is blowing too much money while *Penthouse* is losing millions from the 7-Eleven ban. So now Bobby is even rationing company stationery."

But Guccione junior says *Penthouse's* troubles with 7-Eleven have had no effect on his year-old magazine. "I'm replacing those five staffers," he says. "*Spin's* June issue will break even, which is practically unheard of for such a young magazine. My dad's money isn't a factor. Some people had become complacent. They had begun to coast. It was time to clear out dead wood."

—PEG TYRE

SALOMON DUMPS SOUTH FERRY DEAL

Salomon Brothers, Inc., which last July won the right to develop the Coliseum site, has backed out of a proposal to develop another valuable piece of Manhattan real estate. The investment-banking firm has pulled out of the partnership bidding to develop a complex at South Ferry.

Salomon Brothers had been in partnership with developer Howard Ronson's HRO International in a bid to win the right to build the lucrative project, which would sit beside the Staten Island Ferry terminal at the tip of Manhattan. The plan called for a 52-story office tower, a hotel–conference center, and a performing-arts center.

HRO and Salomon, along with six other developers, entered the competition to develop the site last August, just after being awarded the Coliseum contract. In February, the city narrowed the competition to four proposals, including the plan presented by Salomon and HRO. One month later, Salomon pulled out of the deal.

Salomon Brothers managing director Dan Kearney says the company decided "we didn't want to split our attention between South Ferry and the Coliseum. These things take a tremendous effort, and we didn't want to do both."

ANOTHER CASUALTY AT *THE NEW YORKER*

These are trying times at *The New Yorker.* The magazine, whose advertising director left last March after only six months on the job, has now replaced its head of circulation. Doug Florenzie, the magazine's circulation director for many years, resigned this month. He has been replaced by Frank Mustacato, a Condé Nast circulation veteran.

"Florenzie had been *The New Yorker's* caretaker for seventeen years," one publishing source explains. "They kept the magazine at 500,000 circulation and never tried to change. But now Si Newhouse has come in and vowed to raise the magazine's circulation to 560,000 by the end of this year. And they seem to have decided that Florenzie can't do the job." Florenzie did not return calls. A *New Yorker* spokesman said, "We'll leave you to draw your own conclusions."

Photograph, top: Marty Katz/Outline.

Puffy Eyes. Crow's Feet. Help is in sight!

Your eyes are the first place to betray your age. Don't be alarmed. Let Clarins, France's premier skin care authority, come to the rescue — with effective eye contour treatments based on natural plant extracts.

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Clarins Eye-Contour Gel helps to reduce puffiness.
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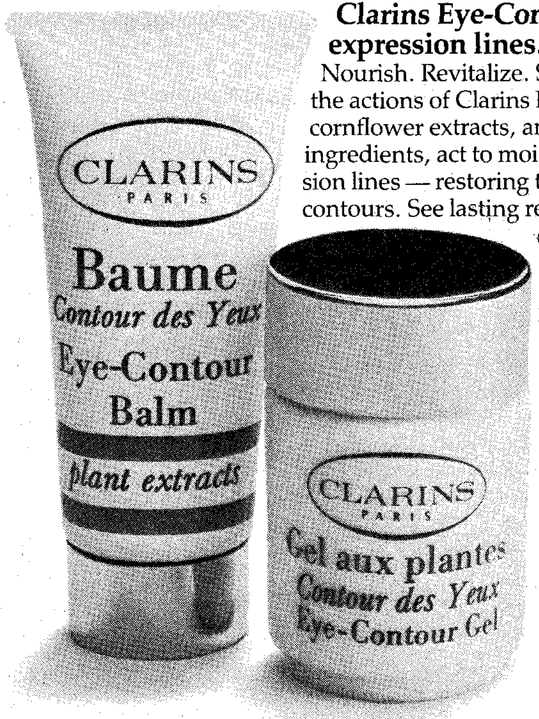

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The Bottom Line/Dan Dorfman

DRY HOLES

Oil's Bleak Future

THE SNAPPY REBOUND IN OIL PRICES—from just under $10 a barrel in early April to around $16 at press time—has been giving Wall Street the jitters, creating new fears of inflation and pushing up interest rates. In response, the high-flying stock and bond markets have come under recent pressure.

But a just-completed study by a savvy oil analyst suggests that investors are unduly worried.

"Oil prices may reach the $20 level in the next two to three months, but then they're coming down—probably to the $15 to $16 level, and possibly to as low as $12," says Frederick Leuffer of the Big Board brokerage firm of Cyrus J. Lawrence, Inc.

Leuffer's outlook on the oil industry is gloomier than most. He thinks oil prices are likely to average $15 to $16 a barrel for the next two to three years, though they may run up or down periodically in reaction to world events.

This forecast has positive implications for inflation and interest rates—which in turn should help calm down the nervous stock and bond markets. But the low oil prices would have a negative if not dire impact on many of the nation's 5 million to 7 million holders of oil-company shares.

Leuffer's bleak assessment of the oil industry comes at a time when a growing number of Wall Street analysts seem to be getting more excited about the industry's prospects. The chief reasons for their optimism: greater-than-expected demand (thanks to lower gas prices), the prospects of increased use of cars for summer vacations in the United States (reflecting American fears of terrorism abroad), and low inventories.

In reaction, a number of oil stocks have risen sharply. Over the past two and a half months or so, for example, Atlantic Richfield has risen from 48 to 56, Exxon has jumped from 49 to 58, and Texaco has gone from 27 to 33.

But Leuffer argues that investors are getting sucked in by a temporary phenomenon. When oil prices weaken again, he expects oil-stock prices to decline sharply from their already depressed levels. What's more, he expects widespread cuts in dividends—even the omission of dividends—and he sees the outside chance of some bankruptcies. To many investors, especially those oriented toward income, dividends are extremely important. On average, the major integrated oil producers—those that produce, refine, and market—yield about 6.5 percent.

Leuffer calculates that oil-company earnings would drop dramatically if the price of oil fell from $20 a barrel to $15 a barrel (chart). That, in turn, would force many of the oil giants to cut or scrap their dividends.

Even at $20 a barrel, according to Leuffer, a number of oil companies with heavy debt—such as Occidental Petroleum, Phillips Petroleum, and Unocal—would have difficulty covering their current common-share dividends from their sustainable earnings.

At $15 a barrel, he says, the companies with dividend troubles would include Amoco, Atlantic Richfield, Chevron, Mobil, the Sun Company, and Texaco. What's more, at $15 a barrel, Leuffer calculates that three oil majors would wind up in the red—Phillips, Texaco, and Unocal.

Only Exxon, Imperial Oil, Kerr-McGee, Royal Dutch Petroleum, and Standard Oil would have the ability to earn their dividends with oil at $15 a barrel, Leuffer says.

What happens if prices fall to $12 a barrel and remain there for a time? Leuffer thinks Occidental, Phillips, and Unocal could experience financial difficulties.

Leuffer is recommending the sale of almost all oil stocks. He thinks they could drop an average of 20 percent within the next six months. Phillips Petroleum's stock is considered the most vulnerable, with a potential drop in price of over 45 percent. Other big price decliners—estimated at between 23 and 28 percent—are Amoco, Royal Dutch, Shell Transport, and Unocal.

There are only three oil stocks that Leuffer feels good about. The stocks and the reasoning:

☐ Atlantic Richfield, whose free cash flow (cash flow from operations less nondiscretionary spending) should enable the company to pay the dividend. Moreover, Atlantic Richfield has promised to pay the dividend even if the company doesn't earn it.

☐ Standard Oil, which Leuffer believes will eventually be taken over by British Petroleum. BP already owns 55 percent of Standard Oil.

☐ Asset-rich Kerr-McGee, which is widely viewed as a possible takeover candidate.

Leuffer, who has correctly predicted the three up-and-down moves in oil-stock prices since last September, estimates that world oil production currently exceeds demand by 1.5 million to 2 million barrels a day. He maintains that this huge surplus has not been visible because it's stored in tankers, awaiting delivery. Leuffer also points out that a strike by Norwegian caterers aboard drilling rigs—resulting in a production cutback of about 870,000 barrels a day—ended a few weeks back, and this should ultimately fatten the available supply of crude.

But it's the Saudis, currently producing almost 25 percent of OPEC's oil, who are keeping prices low, Leuffer says. He thinks it's likely that they will continue to do so. The reasons: to secure the Saudi market share and protect its current revenues; to try to instill discipline within OPEC; to secure a long-term market for Saudi oil by stimulating demand and discouraging exploration for new supplies; and to prevent additional revenues from falling to Iran, a Saudi archenemy, which seems to be getting the upper hand in its war against Iraq.

So the name of the game in oil

DWINDLING ASSET

	Estimated earnings *		Recent stock price	Estimated stock price within 6 months
INTERNATIONALS	At $20 a barrel	At $15 a barrel		
Chevron	$3.00	$ .80	40	32
Exxon	5.50	3.60	58	48
Imperial Oil	4.90	3.70	31¼	26
Mobil	2.20	1.00	30⅝	26
Royal Dutch	10.00	7.80	74⅞	57
Shell Transport	5.80	4.50	47¾	35
Texaco	.80	(2.00)	33	27
DOMESTICS				
Amerada Hess	1.50	.50	21	16
Amoco	5.50	2.75	65¼	47
Atlantic Richfield	6.00	3.00	56	53
Kerr-McGee	1.80	1.10	28⅞	26
Occidental Petroleum	1.80	0.00	28	23
Phillips Petroleum	0.00	(.50)	11	6
Standard Oil	5.00	2.80	46⅜	40
Sun Company	4.10	2.40	48	40
Unocal	1.60	(.20)	23	17

SOURCE: Frederick Leuffer, Cyrus J. Lawrence.

* Over the next two to three years.

if you're an investor? "Get out," says Leuffer, "while the getting's good."

Buffett's Big Dive

WHEN WARREN BUFFETT TALKS, INVESTORS should listen—especially those in Buffett's own company.

Last March, Buffett, the chairman of Berkshire Hathaway, an Omaha, Nebraska-based conglomerate, bluntly acknowledged that Berkshire stock may be overpriced.

He was right. Berkshire Hathaway's stock has since plummeted an unbelievable 600 points—from 3250 to a recent price of 2650. That's a decline of about 18.5 percent.

For Buffett, who owns 42 percent of Berkshire (about 577,600 shares), the plunge meant a paper loss of more than $346 million. (The shareholders, of course, had to eat the remaining loss of almost $454 million.)

Buffett is philosophical about the stock-price drop. "The underlying value of the company is still there," he says. In any case, as my assistant, Jeannette Walls, points out, he's not headed for the poorhouse: His holdings in Berkshire are still worth more than $1.5 billion.

The Runoff

REPORTS PERSIST THAT CBS'S RECORD DIVISION is up for sale. . . . Speculation to the contrary, the Securities and Exchange Commission is not planning any widespread probe of arbitrageurs, investment bankers, or lawyers in connection with the recent insider-trading case brought against merger specialist Dennis Levine of Drexel Burnham Lambert. A top SEC source tells me, "We'll talk to the people Levine spoke to and see who else might have profited illegally, but there's no witch-hunt. We're not going after any group." The SEC recently charged Levine with illegally making $12.6 million between 1980 and 1985 by trading on 54 takeover reports that had not yet been publicly disclosed. . . . Word has it that the Belzberg brothers, the Canadian "greenmailers," have taken a big stock position in Panhandle Eastern Corporation, the big Houston-based pipeline company. . . . The real-estate market is rapidly losing its appeal. Public real-estate sales—limited partnerships and real-estate investment trusts (REITS)—fell almost 37 percent in the first quarter, versus last year's fourth quarter, says *Roulac's Strategic Real Estate* newsletter. First-quarter sales totaled $1.4 billion, versus $2.2 billion in the final quarter of 1985. A combination of news about problem properties, increasing foreclosures, bankrupt syndicators, overbuilt markets, high vacancy rates, and low inflation has softened property values and reduced investment returns. ■

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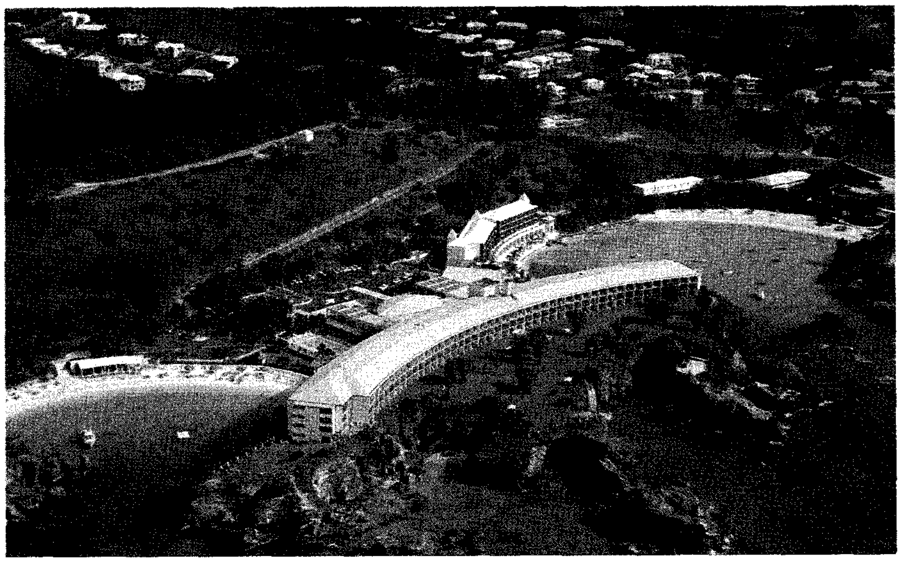

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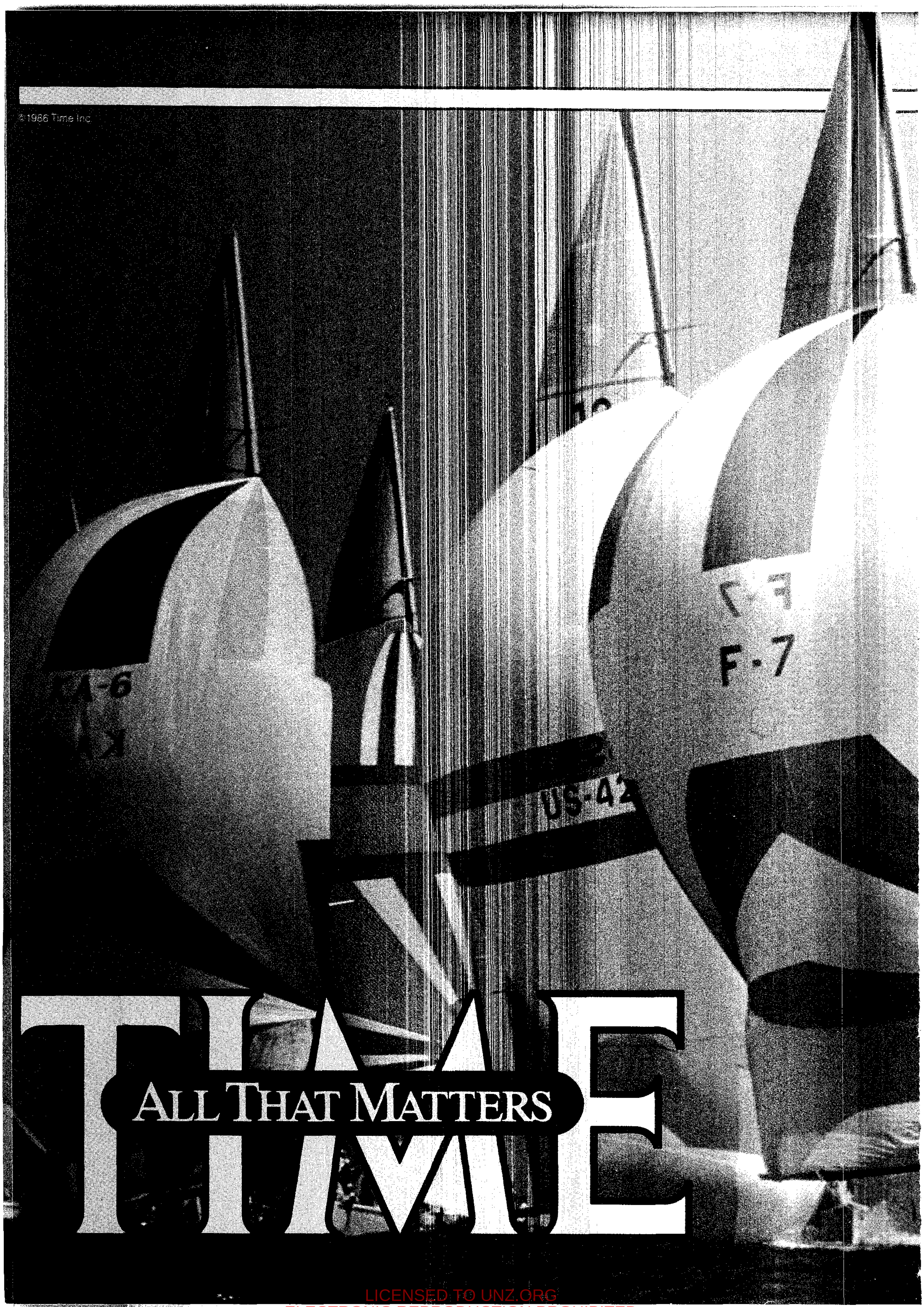
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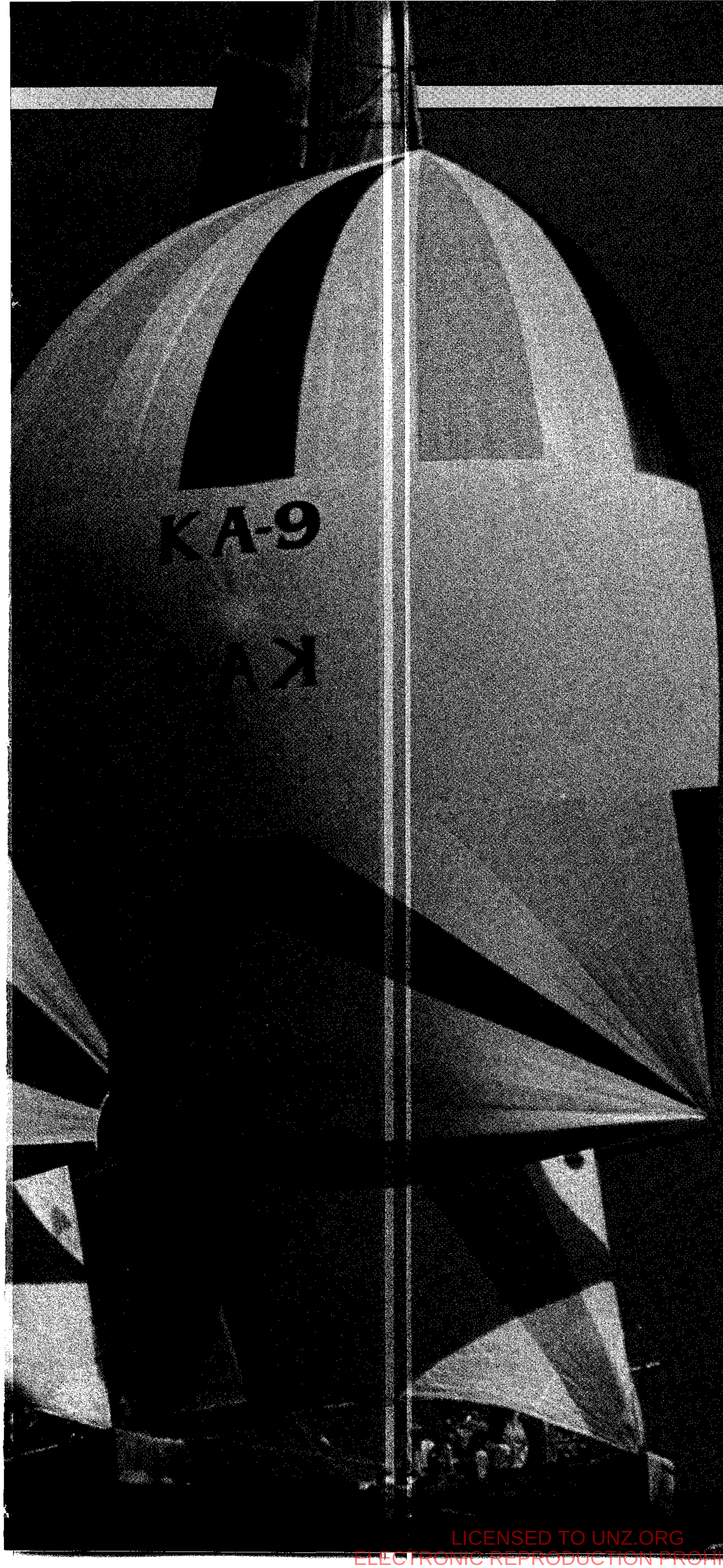

BATTLEFRONT

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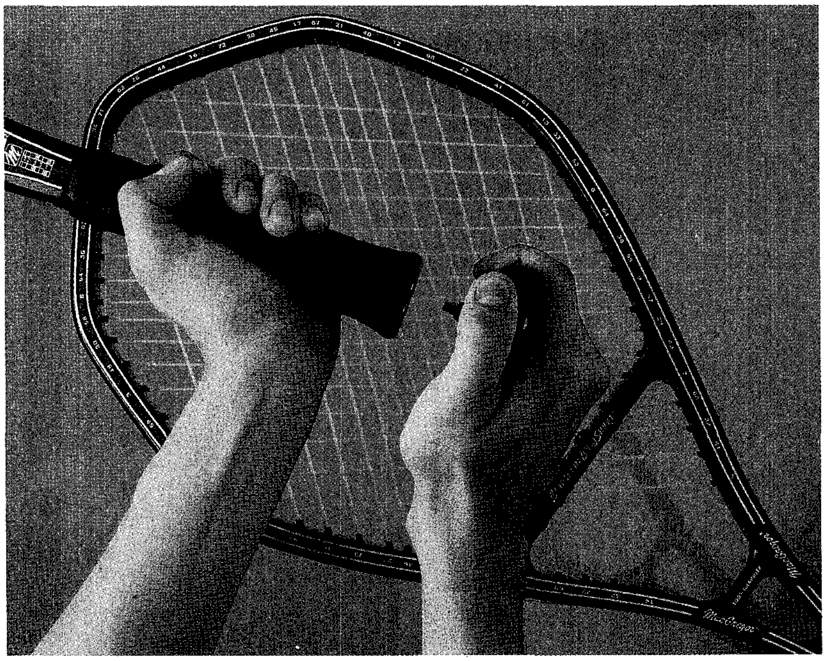
HOW SWEET IT IS



NEW TWIST: *The Bergelin LongString, with its "tunable" tension.*

The New Tennis Technology

WHEN LENNART BERGELIN, ONETIME DAvis Cup champion and Bjorn Borg's former coach, first saw the new racquet, he was not exactly impressed: It had a mass of string wound around its six-sided head. "That's ugly!" was his only comment. But after playing with the racquet for several hours, Bergelin agreed to help refine the clumsy prototype into a finished product. Now, several million dollars and more than 1,000 versions later, MacGregor Sporting Goods is marketing the Bergelin LongString.

The LongString may be the biggest innovation in tennis since Howard Head revolutionized the sport with the oversize racquet ten years ago. But as sporting-goods manufacturers try to rekindle interest in tennis, they are flooding the market with new racquets, most of which rely on cosmetic changes for their dazzle. "We're at the point where most top-end racquets are more or less on a par and everyone is looking for an edge," says Craig Robinson, research-and-development manager at Prince, which markets Howard Head's oversize racquet.

To get that edge, manufacturers are turning to technology—to sophisticated computer-aided design and modeling systems and to exotic new materials. Without these, such high-tech racquets as the Bergelin LongString would still be in the labs. "Our racquet has 75 moving parts and takes about five and a half hours of manual labor to fabricate," says Herwig Fischer, the West German aeronautics engineer who invented and patented the racquet that now bears Bergelin's name. "We used a computer to simulate the racquet's complex design. At the press of a button, we could turn it and look at it from any angle."

The LongString is, in effect, a programmable racquet. A series of 64 miniature nylon pulleys is built into its six-sided head, allowing the string tension to be "tuned" instantly. It's tennis's equivalent of the ten-speed bike.

The midsize racquet has a 100 percent graphite frame. The face is strung—diagonally—with two 27-foot lengths of nylon (46 percent longer than those on traditional midsizes) that loop around the pulleys and converge in the handle. Turning a key in the base of the handle loosens or tightens the strings to a tension of up to 70 pounds per square inch. "It's the world's first universal racquet," says Bergelin, who used to tote as many as 40 racquets, each strung differently, for Borg, so the tennis star could vary the tension as he played.

Fischer, the designer, is also a former tennis teacher. "I used to watch my students trying to hit the ball," he says. "Tennis looks easy because you have a large surface for hitting the ball, but in fact, the contact area of a racquet is not much wider than that of a baseball bat."

Fischer used a computer to analyze what happens when the ball hits the racquet. He discovered that with conventional stringing, the force of the ball is absorbed by the frame or by the player's arm. By the time the strings respond, the ball has already left the racquet. Increasing the elasticity of the strings, Fischer believed, would improve their response time and optimize the energy of the ball. "By doubling the length, you double the elasticity—that's a physical law," he says.

Increasing the size of the racquet face, as Prince did with its oversize "lollipop," is one way to increase the string length. But incorporating 54 inches of string would require a racquet three feet wide. That's where the LongString's unique pulley system comes in. And the diagonal stringing pattern threads the two long strings through non-adjacent holes, so the ball never hits both strings simultaneously and thus gets the full benefit of each string's elasticity.

When the ball comes in contact with the face of the LongString, the pulleys feed string into the racquet, allowing it to give slightly from the center all the way to the frame. The end result: a much bigger sweet spot. No matter where you hit the ball—even off-center—you get a powerful rebound, its inventor promises. In fact, according to Bergelin and Fischer, their design turns the entire face of the racquet into a "sweet zone."

Howard Brody, a physics professor at the University of Pennsylvania and an expert in the science of sweet spots, concurs. His analysis of tennis-racquet structure indicates that racquets actually have not one but three separate sweet spots—the center of percussion, where the initial shock of the ball is minimized; the "node," where the racquet's vibrations are at their lowest; and the power point, the area of the racquet that provides the strongest rebound. According to lab tests he conducted for MacGregor (he is now a consultant for the company), Brody says, two of the three spots—the center of percussion and the node—virtually converge in the Bergelin LongString, in theory providing a larger area of play.

"With our racquet, you make fewer errors, so there are more winners," says Fischer. "And that was our major target." Bergelin adds, "We get the best response from beginners and older people. They can feel how much more power and control they have—with a softer stroke."

Photograph by William Guillen.

(The racquet also wards off tennis elbow, Fischer and Bergelin claim.)

"There have been some other minor improvements [in racquets] since the Prince oversize," says Tracy Leonard, who test-plays equipment for *Tennis* magazine and has used the LongString extensively, "but none on this order of magnitude. For the first time, you can demonstrate the dramatic effect that changing the string tension has on playability. With most racquets, you have to go through a $20 restringing process to find that out."

Perhaps the best endorsement of the Bergelin LongString is that the company has no tennis-star-endorsement campaign. "We're not going to pay anyone to play with this racquet. We think it will sell itself," says Fischer. The LongString has a suggested retail price of $225 and is available in New York at Paragon Athletic Goods (867 Broadway, at 18th Street) and Spiegel's Sporting Goods (105 Nassau Street).

An Austrian manufacturer, Fischer Ski & Tennis, has also come out with a racquet, the SuperForm Tuning, that lets players "tune up" their tennis game. The SuperForm uses a key in the base of its handle to adjust string tension, too. But the adjustment affects only the six center strings, and then by only about ten pounds. The LongString tension system surpasses that of the SuperForm, according to Leonard, but the SuperForm racquet itself is stabler and stiffer. The SuperForm, distributed in the U.S. by Pacific Sports in Santa Ana, California, is not yet available in New York. The oversize model is $190, the midsize $175.

String tension is not the only performance factor in racquets that can be fine-tuned. Serious players often stick lead tape onto their racquet frames to tailor the weight and balance. Now a number of companies have introduced adjustable weight systems that are more precise—and a lot less tacky.

The Pro Cynetic 12's Dynamic Personal Concept, from Donnay, enables the racquet to be adjusted like a "Formula 1 racing car," according to the company. The graphite-and-Kevlar racquet comes with three pairs of rubber "power weights" that clip into nylon grooves located on each side of the racquet head. The weights have three benefits: They improve the racquet's stability during off-center shots; they enlarge the sweet spot around the area of impact; and they dampen vibrations. The balance of the racquet can also be precision-tuned with three weights that screw into its handle.

The Gamma Racquet System, produced by Tenex, comes in four models—the System 30 (midsize), System 35 (midsize-plus), System 40 (also midsize-plus), and System 60 (oversize). Tenex's Dynamic Weighting System includes seven adhesive "Dyna" weights, which are stuck on the inside of the head or throat of the frame. A single weight sticks onto the butt of the grip. Prices for the Gamma series range from $149 to $199.

Two other companies, Yamaha and Pro-Kennex, make weighting systems that are less convenient, since they have to be strung onto the racquet frame. Yamaha's system—which includes two three-gram strips—is available on the company's Ceramic 90 Bronze, XAM-6, Silver, and Gold racquets; they sell for $90, $109, $119, and $149.

The Micro Series racquets from Pro-Kennex incorporate several new design features: a dense stringing pattern of ultrathin eighteen-gauge nylon, strung at very low tension, and two optional "bumpers." The Micro midsize and oversize racquets are about $150.

Puma's handle on adjustability is the tennis racquet's grip. The Boris Becker Super and Winner models incorporate a Power Control System—a screw in the butt of the racquet that shortens or extends the handle by up to twenty millimeters. Lengthening the handle, Puma says, speeds up return of the ball, while shortening it provides greater control. The Super is $110, the Winner $90.

Best Bytes

Computer Cover: AMF HEAD, A RACQUETmaker in Boulder, Colorado, is issuing a limited-edition racquet, the TXP Pro, that sports a "Computer-Aided Protection" system. This is a streamlined bumper strip that covers the frame to protect the strings and prevent the racquet from twisting. The racquet sells for $240. For information, contact AMF Head, 4801 North 63rd Street, Boulder, Colorado 80301 (303-530-2000).

Tennis Tapes: The United States Tennis Association publishes a catalogue of filmstrips and tapes. Included are reviews of 72 instructional videotapes—ranging from *Play Your Best Tennis,* an anthology of tips from pros, to *The Winning Edge,* which features McEnroe and Lendl playing to music by such rock groups as the Cars. The catalogue is $4.50 from the United States Tennis Association, 729 Alexander Road, Princeton, New Jersey 08540.

Subliminal Serve: Steve DeVore has pioneered the use of a process called Neuro-Muscular Training for improving athletic performance in sports, including skiing, bowling, golf, and tennis. The videotape provides positive reinforcement for learners by displaying hundreds of repetitions of perfect plays by top athletes. The system also includes four audio tapes. The tennis tape features the playing of pro Stan Smith and is $89.95 from SyberVision, Fountain Square, 6066 Civic Terrace Avenue, Newark, California 94560 (415-790-3637).

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The National Interest/Michael Kramer

STALKING THE MIGHTY CUOMO

O'Rourke on the Stump

AN OBVIOUS PLAN, REALLY: RECRUIT AN able and attractive Republican candidate, shower him with money, and watch Mario Cuomo squirm. The intelligence behind the scheme resides in Washington, and its premise is simple: If the governor of New York is re-elected this fall, he will almost certainly run for the White House in 1988. To thwart that possibility, the GOP high command is eager to bloody Cuomo in 1986.

In all but their most optimistic public statements, the Reaganites concede that the odds of actually defeating Cuomo in November are about the same as the odds of Mikhail Gorbachev's being elected president of the United States. "But we can rough him up," says Roger Stone, a key Republican operative. "That would be nice. Show that Cuomo is vulnerable. Prod him into losing his temper, reveal his underside. Right now, Cuomo has taken on a larger-than-life quality. Cutting him down to size would be a public service." Or at least a Republican one.

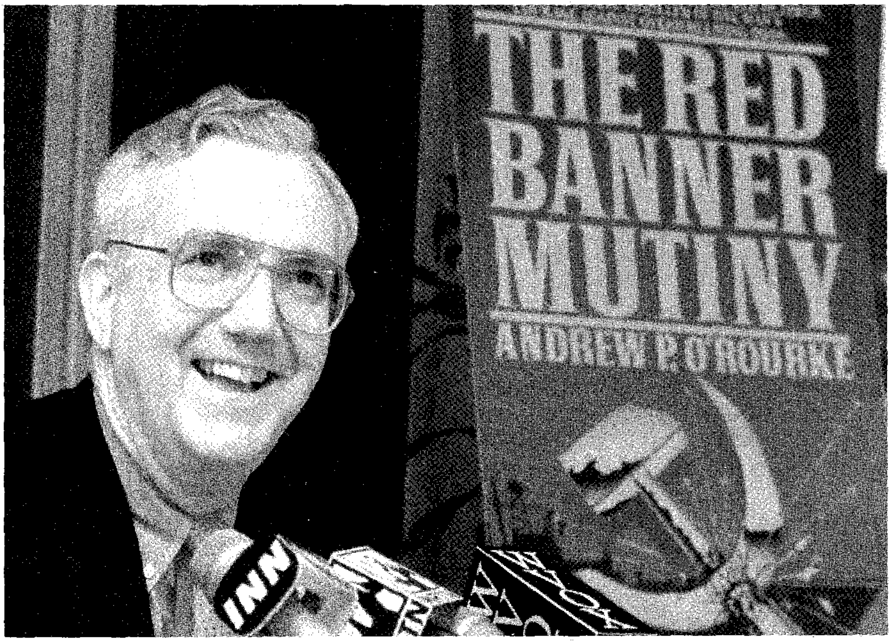
But who could be persuaded to do the dirty work—who would volunteer for a mission of political suicide? At first, the list was short and unimpressive—and the effort to propel Henry Kissinger into the race was a non-starter even before the notion was floated. Now, finally, a man named Andy O'Rourke has been persuaded. O'Rourke, 52, is the personable county executive of Westchester, a cool, good-humored politician who certainly *looks* Republican—tall, white-haired, and impeccably turned out.

Last week, I spent a day with the would-be lion tamer, a sixteen-hour swing upstate, at the same time Cuomo was officially announcing for re-election in New York City—and refusing to rule out a bid for the Grand Prize in 1988.

If that day with O'Rourke is representative, Cuomo will have it easy this fall. To all appearances, Andy O'Rourke is all dressed up with nowhere to go.

Which isn't to say he's a total disaster. He's smooth, bright, and articulate, and the basic moves are all there. At the Cortland airport, for instance, O'Rourke had a snappy answer for the question that too often tripped up Arthur Goldberg when he ran for governor against Nelson Rockefeller in 1970. "Where am I?" repeated O'Rourke. "I'm at an airport.... You see, I know this business."

That was the high point, and this should have been a day to make news. For over a month, O'Rourke had been saying that when the crunch came, Cuomo would waffle about the presidency. So how did O'Rourke capitalize on his prediction? "The governor's statement is kind of ho-hum," said O'Rourke. "He's just double-parked outside the state capitol." By nightfall, after saying *that* about a hundred times, he improved it slightly, saying that Cuomo is actually double-parked "with the engine running."



MISSION IMPOSSIBLE: *Westchester County Executive Andrew O'Rourke wants to be governor.*

For issues, O'Rourke offered his own collection of ho-hums. First at each stop came his plea for economic revival. He reminded his listeners that New York's neighbors are taxed more leniently—a situation that has existed for decades and is hardly Cuomo's fault, and a strange charge since O'Rourke has himself raised local taxes beyond what he'd promised.

What else after economics? Crime, of course—and a quick segue to the death penalty, which O'Rourke supports. But Cuomo has won despite his anti-capital punishment stance, and even O'Rourke admits the death penalty isn't a "winning issue." Drug addiction was a logical follow-up—but O'Rourke couldn't get his facts straight. At one stop, he said addicts commit "about twenty felonies a day to support their habit." At another, it was "a few hundred a year." After crime, O'Rourke bemoaned "the welfare mess" and said, "We need to get the able-bodied to work," a solution suspiciously like Cuomo's own workfare plan. From welfare to abortion, which O'Rourke also opposes. He said he wasn't "particularly concerned about the poor who want abortion," because "they can be taken care of by Planned Parenthood" if, as he would like, Medicaid funding of abortion is repealed.

Many politicians shine during the question periods. O'Rourke got duller. In dairy country, for example, he answered the obligatory farm question with nonsense: "I know more about it than the governor," he said. "I know there are 14,000 dairy farmers in the state and that agriculture is New York's most important industry. In Westchester, by the way, we have more horses than in any other county. Thirty thousand horses."

True passion was reserved for two issues—money and abortion. It is now clear that no one, including the Republican biggies in Washington, will throw big bucks at the O'Rourke effort, so the candidate has challenged Cuomo to limit campaign spending. That sounds good, but falls apart when one recalls that Cuomo took the governorship despite being outspent by millions. At best, O'Rourke will raise about $5 million, against Cuomo's $10 million plus, and a more realistic figure, says one of O'Rourke's advisers, is $3 million.

On corruption, O'Rourke kept saying that the governor, being from Queens, "had to know what was going on with Donald Manes." When a reporter asked

Photograph: A.P./Wide World.

him why he doesn't attack Senator D'Amato for the kickback scheme that existed in Nassau County while D'Amato was the Hempstead town supervisor, O'Rourke answered lamely. "If I was running against D'Amato," he said, "maybe I'd use that against him."

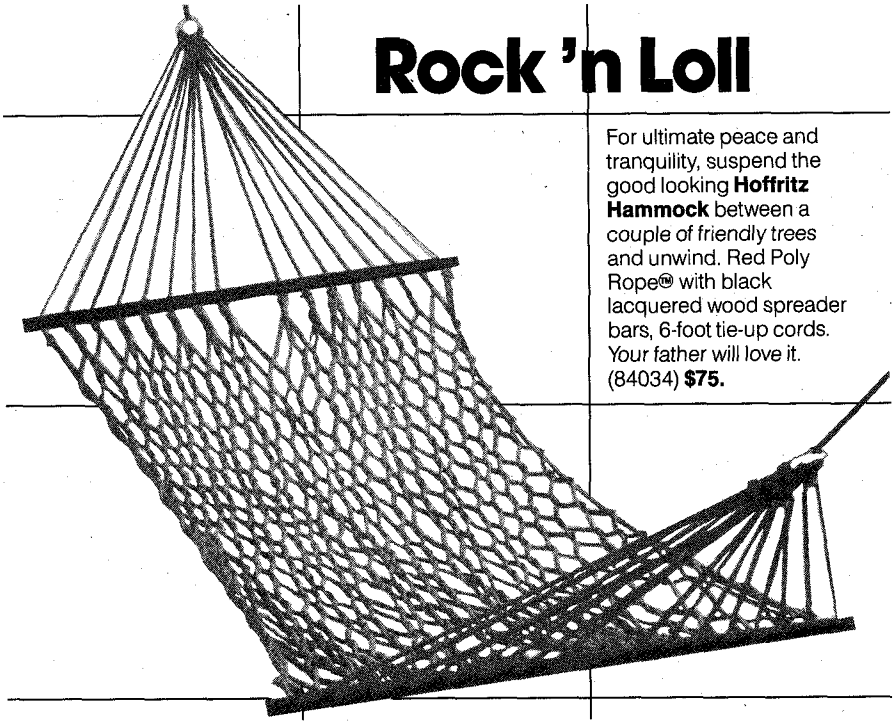
At each stop, O'Rourke's audiences were basically made up of longtime Republicans, but still, the applause can be fairly characterized as nothing more than *pro forma*. And most assessments echoed that of Fred Compagni, a Cortland County legislator and former Republican chairman: "He seems like a nice enough guy," said Compagni. "But I don't think Cuomo has done enough wrong to be beaten by anyone—and I think that deep down, O'Rourke realizes that."

Worse than his lackluster stump performance, which in theory can only improve as the campaign heats up, have been O'Rourke's flip-flops on important issues. They have forced him to be on the defensive just when he needs to be pummeling Cuomo, and they have damaged the credibility he earned with his forthright handling of the Tylenol affair when tainted capsules appeared in Westchester.

Upstate, O'Rourke is under fire in traditional Republican areas for switching his position on hydropower. As a downstate county executive, O'Rourke once threatened to sue for his region's share of the energy generated in areas like Niagara Falls. He's now against changing the allocation of existing hydropower, and several key upstate Republican leaders I spoke with wonder what he'd really do if he became governor.

Downstate, on a more controversial matter, O'Rourke has switched his view concerning the Shoreham nuclear-power plant on Long Island. He initially said Shoreham should open if the Nuclear Regulatory Commission declared the plant safe. Cuomo, on the other hand, insists that even with a determination of safety, the failure to develop an adequate evacuation plan should keep Shoreham closed, a position O'Rourke has now adopted. O'Rourke says he has merely "refined" his view, but *Newsday*, the influential Long Island daily, has labeled O'Rourke a political "chameleon" for his "audacious scurrying in pursuit of political advantage." And without heavy support on Long Island to offset the traditional Democratic vote in New York City, no Republican can hope to be elected governor.

The image that sticks is of Andy O'Rourke sitting in a spare office at Republican headquarters in Syracuse. He is returning phone calls, and as he does, he glances down at the desk. "Some operation, isn't it," says O'Rourke with a smile. He is looking at a dirty, deflated yellow balloon with some barely visible words—ANDY O'ROURKE FOR GOVERNOR. ■



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FAST TRACK

STREET SEEN

Hands Across New York

“REACH OUT AND TOUCH someone” may have been only a polite suggestion from AT&T, but Southwestern Bell is taking the idea literally. At twenty bus shelters around town, the city's first 3-D advertising poster shows what happens when you let your fingers do too much of the walking: They're soaking in a hot tub.

Gardner Advertising's $2,400 poster is produced by overlaying photographs shot from different angles, a technique patented by Grayson Marshall and Gregory Gundlach. It has brought them a carload of requests from cigarette companies. Gardner's other project, in Times Square, has hit a slight snag: A huge tired-fingers poster has gone up, but problems with its steam machine are holding up the addition of actual clouds. For the present, the fingers soak in a tepid tub.

Rhonda Rubinstein

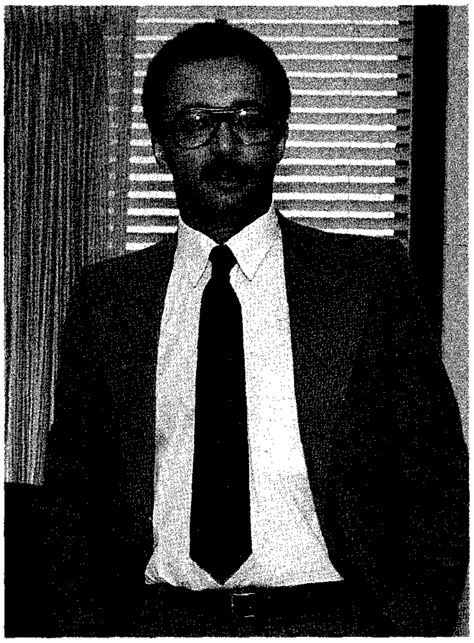
Our New Yellow Pages Is About To Give Your Walking Fingers A Han

Southwestern Bell's poster.

BRIEF LIVES

MENDING BROOKLYN'S FENCES

THREE YEARS AGO, WHEN AN OUTSPOKEN community organization known as ACORN was diverted by the Brooklyn borough president's office to Bill Thompson Jr., the deputy borough president, its members were ready to stage a sit-in. “They didn't think politicians responded to groups,” Thompson remembers. “But once we got beyond the confrontation and the rhetoric, I said, ‘Okay, this is what you can do.’ ” Since then, Thompson and Borough President Howard Golden have gotten $2 million from the city for the more than 50 low-income homes that ACORN will soon renovate.



Thompson: “I'm not here to be window dressing.”

A rising star in Brooklyn politics, Thompson, 32, is fast gaining a reputation as a skilled mediator between Brooklyn's warring racial and religious factions. Thompson sees his work simply as involving people in Brooklyn's reconstruction and pooling their talents. “Dollars from the government aren't always the bottom line. Sometimes it's just a matter of getting certain groups to work together.”

Thompson, who grew up in Bedford-Stuyvesant, was first exposed to politics at eleven, when his father was elected to the State Senate (Thompson senior is now an appellate-court judge). When he graduated from Tufts, a summer job with Fred Richmond's successful congressional campaign turned into a job directing 35 people as Richmond's chief of staff.

Four years later, when Golden made him his deputy, Thompson learned how much diplomacy is involved in government. “At the time, I said, ‘I don't want to be known simply as a black official, but as an official who happens to be black,’ and I got a lot of heat. But I hadn't wanted people to think I would just work with black groups.”

These days, Thompson, who is back living in Bedford-Stuyvesant, feels he has grown into the job. “Golden lets me know I'm not here to be window dressing,” he says. “I'm here to make decisions.” His youthful feelings about “changing the world” have altered, too, but only by degree. “Now I realize it's not going to happen overnight.”

Although he's not sure of his next career move, public service is clearly Thompson's passion. “When government ends up serving the people, that's when you feel good,” he says. “Most officials know they're here for that—despite the headlines.”

Jennifer Roberts

PRICES

HERE'S WHAT CULTIVATING A tan will cost this summer:

☐ A 2.6-ounce jar of Biotherm Antirides Solaire Anti-Aging Tanning Cream, SPF 6, from Macy's, $16.50.

☐ Twelve half-hour sessions in a UV-A Sunbed, at Sunmakers (560 Fifth Avenue), $185.

☐ A floating lounge chair with two built-in beverage holders, from Hammacher Schlemmer (147 East 57th Street), $99.50.

☐ Round-trip fare between Penn Station and Jones Beach, on the Long Island Rail Road, $8.50.

☐ Office visit at Dermatology Associates (440 East 57th Street), $80.

Photographs: left, J.P. Laffont/Sygma; right, Erica Lansner. Illustration by Guy Billout.

PUBLIC TRANSPORT

TRAINING WHEELS

ON A SUNNY MORNING, A slim, bearded man named Harry St. John led three men in blue shirts and dark slacks onto a city bus parked outside a huge depot in a quiet part of the Bronx. "This is my ship, gentlemen," he told the three men, who looked slightly nervous. "Do not run it ashore."

St. John, a 49-year-old with a tolerant smile, is a veteran instructor with the Transit Authority's training program for bus drivers, and he was taking his three new candidates on their first big ride. He got behind the wheel of the bus and drove it to a wide, deserted street. While the prospective drivers took the wheel, St. John kept his hand near a special brake. "You can never be too sure," he said.

The first candidate was a 34-year-old former schoolteacher named George Hart. Unlike some other civil servants, bus drivers need not meet many background requirements other than a regular driver's license. Instructors have trained candidates as old as 67. Traffic violations do not necessarily rule an applicant out—one had recently got a ticket for going 88 miles per hour in a 55-mile zone (candidates are disqualified if they have more than five points' worth of violations).

On this morning, Hart, the ex-teacher, tensed up behind the wheel, and the bus barely seemed to be moving as he edged his way through the test ride. "Just relax," said St. John, who has been with the Transit Authority for 23 years. "You just have to learn to use all the tools you already have."

The next candidate, Emory Tullis, 25, a former mailman, drove with more confidence, but still needed some work. "Remember, there are only a couple of vehicles bigger than you," St. John told his students. "Other than that, you are the whale of the streets." But then the third applicant, a heavyset former Brooklyn Navy Yard worker named Craig Miro, 25, got behind the wheel and drove as though he were born to be a bus driver. And when the bus had to make a run over to a heavy-traffic area near 177th Street, St. John let him keep driving. "This man is essentially ready to have a route," St. John said of Miro, who claimed he had not been a bus driver before.

LIQUORS
TOKENS
Exa
Local

A prospective bus driver at the wheel of the "whale."

The three candidates would pass through another four days of basic bus driving and then move on to twenty days of "line training," during which they would pick up regular passengers in Manhattan while another supervisor watched their progress. In all likelihood, St. John says, all three of them will soon be regular bus drivers. "Ninety-nine percent of the people pass," he says. "It's not that hard."

PETER BLAUNER

MODERN ROMANCE

Pickups Al Fresco

IT'S ABOUT NOON. PRIME tanning time. Flesh is bared, lunches unpacked. "This is 'Park Beach,' " says David Kaminsky, an advertising copywriter and two-year veteran of the lunchtime scene in front of 101 Park Avenue, at 40th Street.

Kaminsky confirms that 101 Park has become something more than just a quiet place to get some sun. "If I see someone I like out here," he says, "I feel I can approach her. At lunchtime, there's a lot less pressure than on a Saturday night at a club or a bar."

"People are definitely scoping each other," says Maria McDaniel, an account executive for BSA Advertising, "but there's a comfortable sense of midtown camaraderie."

The plaza can seem as crowded as a high-profile Manhattan restaurant. "It's usually standing room only," says Kaminsky. "They need to hire a maître d'." Staffing aside, the space was obviously built by the H. J. Kalikow company with visitors in mind. There's no contest between the steps at 101 Park—the right height for leaning back, elbows propped up—and other outdoor midtown spaces.

Singles sunning on the steps of 101 Park.

Security guards for the building enforce a dress code (shirts may not be completely removed), reminding sunbathers that "this is not a park." But they definitely encourage friendly mingling. One outgoing guard even provides introductions. And one couple whose romance began in this sun-drenched space will tie the knot this week.

ELYSE MALL

Photographs: top, Don Hamerman; bottom, Erica Lansner.

PARTNERS IN CRIME

Claus and Howard

THE SIGN SAID, "BEAUTIFUL PEOPLE—6TH FLOOR," but the gym-like room was decidedly hoi polloi. The crowd of 150 had come to Michael Bennett Studios to audit the would-be Broadway musical *Beautiful People,* based on the von Bulow case, with a book by E. Howard Hunt.

As if a musical about a society-murder trial weren't enough to bring out the morbidly curious, the ex-Watergater flew in from Miami to narrate the proceedings himself, wearing a dinner jacket and blue velvet opera pumps crested with fox heads.

Bruce Vernon Bradley, the singing killer.

Starring as social climber André de la Roche was former Air Force colonel Bruce Vernon Bradley, who, the program noted, "has several one man shows (including *The Duke of the Uke*) available for bookings." When de la Roche puts a hypo to his wife's arm, he sings, "I know my role/the bells now toll/And no, I care not what happens to my soul."

Among those in attendance were producers Ivan Bloch and Cy Feuer, a mysterious lady in sunglasses and a large black hat, and Rex Harrison. Harrison stole glances at his watch, but stayed, like most viewers, for the finale, in which de la Roche is shot by his mistress, Roxanna Weatherbee—and his comatose wife stirs in her hospital bed, which is onstage throughout.

"It's one of many alternative endings," Hunt said later, smoking a pipe. (His program bio didn't mention CREEP, but did include his being a war correspondent for *Life,* a Guggenheim Fellow, and the author of 60 novels.) "With my books, when the type is set, that's it. *Au contraire* in the theater."

According to the composer, Robert Kreis, the legal angles have already been checked, though he admits that a few ticket requests came from people identifying themselves as friends of Claus.

Most of the audience was thrifty theater lovers and gold-digging theater backers. Possible investor Thomas Grant III says he showed up because "I thought if someone could do this for Evita Perón, they could do it for anybody."

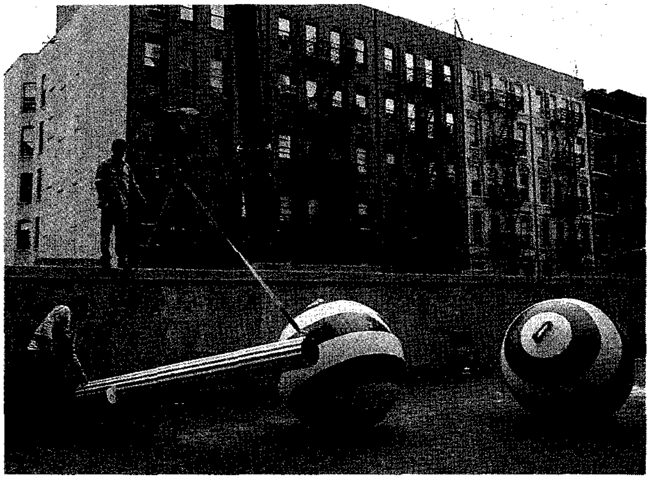
DAVID HANDELMAN

ART BEAT

Buoys and Barbecues

LIKE PEOPLE IN A FEW other professions, sculptors can be recognized for what they are at a glance. Tom Bills, David Hacker, Arden Scott, and James Sandler, for example, seem bigger than other people. They stride rather than walk. And they have a uniform—sweatshirts that look as if they've been through a garbage disposal, plaid flannel shirts, dust-covered jeans, bulky work boots.

On a Tuesday morning, they were watching a crane lift an enormous red-and-white-striped metal ball over the wall of former P.S. 64, at 605 East 9th Street, now El Bohio Community and Cultural Center. The "buoy" is one of Arden Scott's sculptures (formally *Song of Rodin*), and it was being lowered into the El Bohio courtyard as part of a monthlong indoor-outdoor sculpture exhibition.



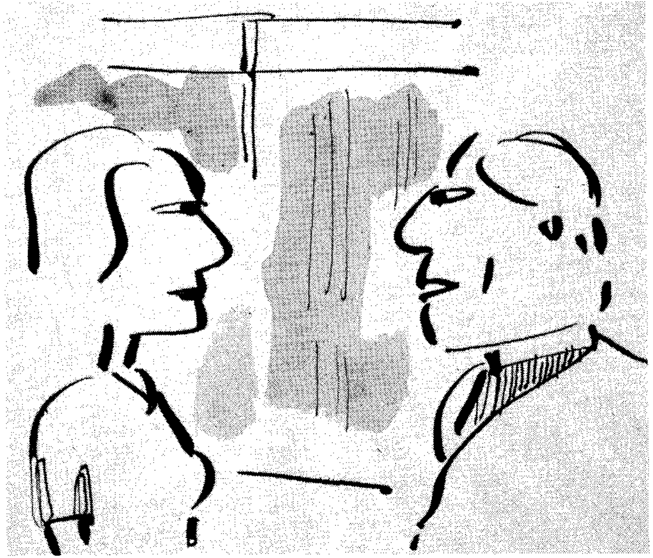
Arden Scott's sculpture being installed for the El Bohio benefit.

It won't be alone. Large-scale works by, among others, John Chamberlain, Mark Di Suvero, Keith Sonnier, Lynda Benglis, and Bryan Hunt—67 sculptors in all—will be on view when the show opens with a barbecue ($10 a head) on June 1 from 2 to 7 P.M.

The show is such a big deal for the Lower East Side art community that even Richard Gere, a Village resident, is involved. "He's been here a few times, and he likes what we're trying to do," says Mary-Ann Monforton, El Bohio's director of funding. Gere has also agreed to head up the Good Sport Table at the barbecue. A ticket at his table will cost $50, but it includes an arty souvenir—a handmade plate, painted and signed by the artists in the show. (For information, call 533-6835.)

EDITH NEWHALL

PEN & PENCIL



"She's cut back on the cocaine. Now we have to work on the shopping."

ANTHONY HADEN-GUEST

Photographs: left, Don Hamerman; right, Robin Bowman.

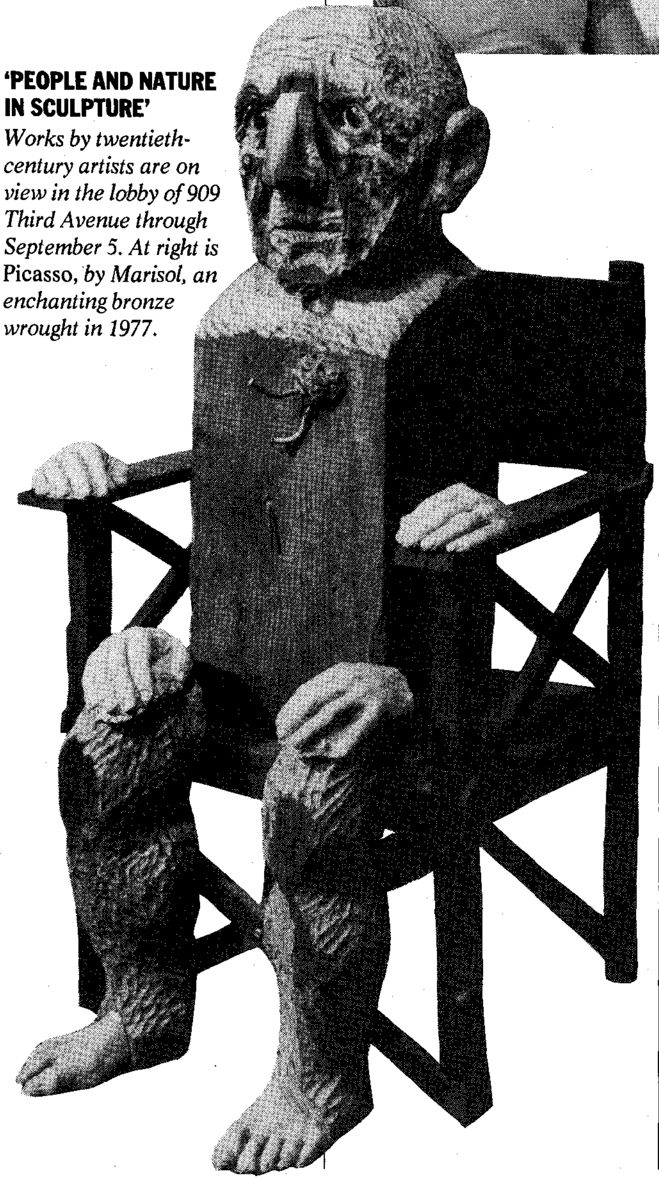
RUTH RECOMMENDS

BY RUTH GILBERT

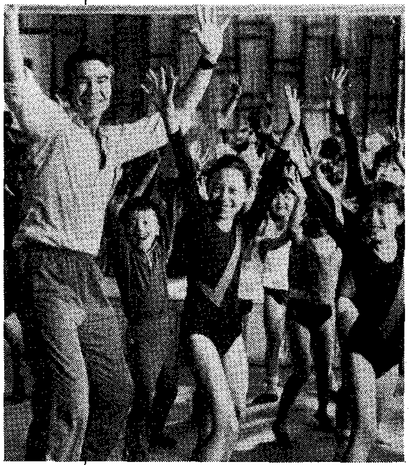
The Hudson River Day Line (Pier 81 at West 41st Street) is now making trips upriver to Bear Mountain and West Point. It's a gorgeous way to spend a gorgeous day. Phone 279-5151 for schedules.

'AT CLOSE RANGE'
Sean Penn (left) and Christopher Walken co-star in a film, directed by James Foley, about a high-school dropout who joins up with his outlaw father. It opens May 30 at the UA Twin.

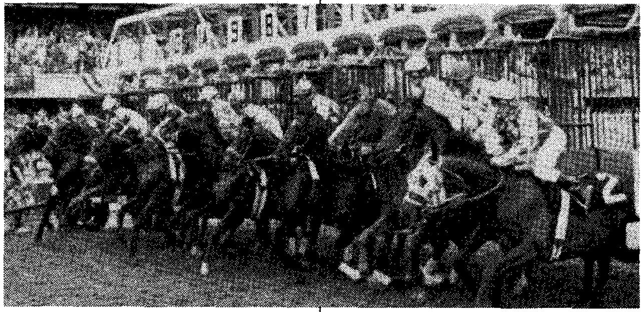
'SAME OLD MOON'
A charming Irish comedy, by Geraldine Aron, is now at the Irish Arts Center. Above, a kindly nun (Jo McNamara) admonishes a naughty girl.



'PEOPLE AND NATURE IN SCULPTURE'
Works by twentieth-century artists are on view in the lobby of 909 Third Avenue through September 5. At right is Picasso, *by Marisol, an enchanting bronze wrought in 1977.*



NATIONAL DANCE INSTITUTE
Jacques d'Amboise's spectacular "Event of the Year" features 56 children from the People's Republic of China and 1,500 from American schools. There's a public preview June 1 at 8 p.m. at the Felt Forum. (The gala benefit is June 2.)



'RACETRACK'
Frederick Wiseman's new documentary provides an in-depth look at the world of thoroughbred racing June 4 at 9 p.m. on Channel 13. That's three days before Belmont, the Triple Crown's last leg.

Photographs: top left, Joyce Rudolph; bottom left, courtesy of the Sidney Janis Gallery; center right, Carolyn George.

NEW YORK

THE GOOD NEWS ABOUT DEPRESSION

BY LAURENCE CHERRY

There are so many resources available (including light therapy, new antidepressants, and short-term counseling) that, a noted psychiatrist promises, "80 percent of the depressed can be significantly helped."

THE ELEGANT YOUNG WOMAN, TOO depressed to deal with the demands of her fast-paced job, has not been to work in three days; the deep-voiced man in his fifties, still troubled by a recent divorce, has not had the energy to open his mail in weeks. "I just watch it piling up, bills and all," he says indifferently. "I suppose I'll mind when Con Ed shuts off my electricity, but right now I don't give a damn."

An evening storm splatters the city but draws no comment from the people in the cozy auditorium on East 62nd Street. At this weekly meeting of Depressives Anonymous, one of several groups formed in recent years to help people cope with the blues, conversation centers on more pressing problems: how to make it through the night, how to summon the energy to arrive at work the next morning.

Depression has been with us for centuries, of course. Its celebrated victims have included the Bible's King Saul, England's first Queen Elizabeth, Abraham Lincoln, and, more recently, Ernest Hemingway, the poets Anne Sexton and Robert Lowell, and First Lady Betty Ford. Depression was the "black dog" that shadowed much of Winston Churchill's adult life.

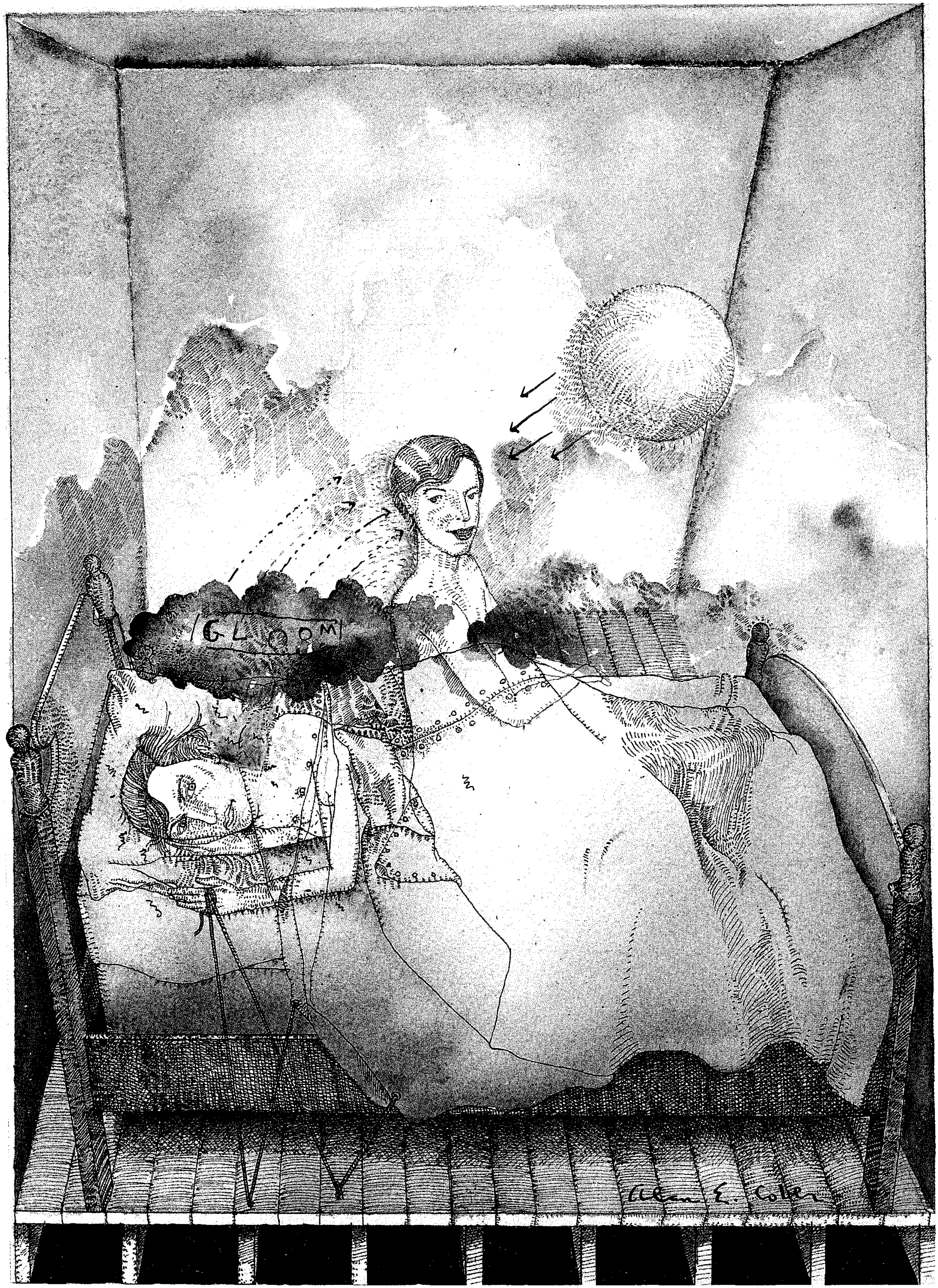
What's more, the number of sufferers is growing. This past year, scientists at the National Institute of Mental Health reported that the incidence of depression of all kinds has "shockingly" increased. "This is particularly true among people born since 1940," says Dr. Elliot S. Gershon of the Clinical Neurogenetics Branch of NIMH. "More people are becoming depressed, and at much younger ages." The ailment is so prevalent, in fact, that some NIMH scientists privately speculate that an unknown "Agent Blue" may be spurring its spread.

Today, some 14 million Americans suffer from prolonged depression; one in four women and one in ten men can expect to suffer a serious bout at some point in their lives. The average age at the onset of the disease has dropped from about 40 a generation ago to the mid-twenties today, and some experts now estimate that depression affects 10 percent of those under 12. Between 1980 and 1984, adolescent admissions to private psychiatric hospitals increased more than 350 percent, with depression often cited as one of the main reasons for the rise.

But there's some cheering news. New antidepressants, as well as older drugs being used in novel ways, are producing dramatic relief. Research into light therapy and sleep cycles is showing great promise. And new psychiatric services at medical centers—as well as local support groups—have proliferated, helping the depressed deal better with their condition. "Well over 80 percent of people can be significantly helped," says Dr. David J. Kupfer, chief of the Department of Psychiatry at the University of Pittsburgh School of Medicine at the Western Psychiatric Institute and Clinic, who was chairman of a special 1984 consensus conference on mood disorders sponsored by the National Institutes of Health. "We've accomplished a lot."

To publicize psychiatry's increasing ability to relieve depression, NIMH is organizing a national Depression Awareness, Recognition and Treatment campaign (D/ART), which it hopes will be under way by the fall. Brochures for the public and special seminars for general practitioners and mental-health professionals—"often abysmally ignorant about effective treatment," says one top NIMH official—will emphasize that today, depression *can* be controlled. Astonishingly, "fewer than 20 percent of seriously depressed people in this country are being properly treated," says Dr. Robert M. A. Hirschfeld, chief of the Affective and Anxiety Disorders Research Branch at NIMH and the D/ART campaign's clin-

ILLUSTRATION BY ALAN E. COBER


GLOOM

ical director. "But there's no reason why. No depressed person nowadays should have to listen to someone—a relative or a professional—say, 'Come on now, just pull yourself together.' We've gone way past that in what we know and what we can offer, and we have to get the word about that out."

TREATING CHRONIC MILD DEPRESSION

DEPRESSION COMES IN MANY GUISES. According to psychiatry's bible, the *Diagnostic and Statistical Manual of Mental Disorders III,* issued in 1980 and currently being revised, there are at least a half-dozen subtypes, from major *unipolar* depression—depression that usually lingers for months before lifting—to the seesaw ups and downs of manic-depressive (*bipolar*) illness. "We've acquired a welter of labels," concedes Dr. Frederic Quitkin, head of the Depression Evaluation Service at the New York State Psychiatric Institute. "Probably the most important thing to remember is that depression occurs on a *spectrum,* from the ordinary down moods that everyone experiences to the major, crippling kinds of depression that may require hospitalization."

Scientific attention once focused almost exclusively on one end of the spectrum—depression that is almost totally incapacitating. But now scientists are finally paying attention to a long-ignored, less flamboyant form of the illness—chronic mild depression. Some 3 to 6 percent of people in the U.S. experience this kind of depression, according to NIMH's current Epidemiology Catchment Area Study, which involved 20,000 people in five cities (Baltimore, Los Angeles, St. Louis, New Haven, and Durham, North Carolina). These are not the people rushed to hospital emergency rooms with stomachs needing to be pumped, or slashed wrists. "Chronic mild depressives go to work and maintain relationships, but they never seem to get out from under the black cloud hanging over them," says Dr. James Kocsis, director of the Clinical Inpatient Research Unit at the Payne Whitney Clinic of New York Hospital–Cornell Medical Center. "Often they tell us they don't answer their phones because they're too down." This depressed mood almost never abates; instead, chronic mild depressives consider their gloominess to be the normal way of experiencing life and can't quite fathom why other people seem so energetic or buoyant.

In a certain subgroup of these mild depressives—"atypical" depressives—the bleak mood can sometimes briefly improve, doctors at the New York State Psychiatric Institute have noted. "A compliment, a success, an unexpected phone call from an acquaintance can cheer them up immensely," says Quitkin. "But their good mood doesn't last long. A few hours later, they're back in the dumps." These atypical victims reverse some of the symptoms of major depression: Instead of suffering from insomnia, for example, they oversleep (they may occasionally sleep as much as twelve to fifteen hours a day); rather than avoiding food, they overeat; and they feel

Chronic mild depressives believe that constant gloominess is *normal;* they can't fathom why others are so buoyant.

ILLUSTRATION BY VIVIENNE FLESHER

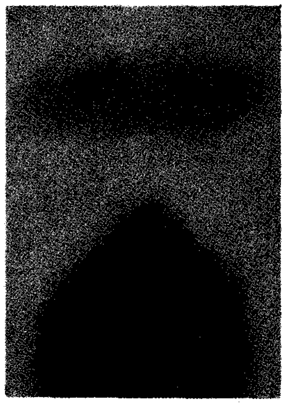
worst in the evening, rather than in the morning. “There's another marked trait—hypersensitivity to rejection,” says Quitkin. “Trivial slights can devastate victims of atypical depression.”

Only a few years ago, chronic mild depressives would not have been considered suitable candidates for antidepressants; their persistently low mood and social ineptitude would have been regarded as personality flaws that only long-term psychotherapy could, possibly, cure. But at the New York Psychiatric Institute, a recent twelve-week study of 120 atypical depressives revealed that over 75 percent responded to the antidepressant Nardil (phenelzine); a mere 24 percent improved on a placebo. “And within a few months, if you give these people standard psychological tests, including social-adjustment scales, you see striking changes,” says Quitkin. “They're making friends, getting along better at work. That's amazing, since improving patients' social skills is one of the hardest things to achieve. But this happens so quickly—usually within six weeks—that we now believe these people have a flaw in their neurochemistry that kept their mood down and made them so clumsy around others.”

Celia Burke (not her real name), 47, a former copy editor at a Manhattan publishing house, has worked on and off (mostly off) as an office temp for the past five years. For most of her life, she's lived with her mother. She'd already been in therapy for years, Celia told researchers at the New York State Psychiatric Institute last fall, but had not been helped. She was enrolled in a six-month study at PI and was informed she would be given Nardil or a placebo. For weeks, Celia felt nothing. “But then in the fifth week, I suddenly felt a *surge* of energy,” she recalls. “I bounded up subway steps. And my life's turned around. I'm dating again for the first time in years, I'm going on job interviews, I'm full of goals.”

Other kinds of antidepressants seem able to help victims of both chronic mild depression and major episodic depression—if doctors can only be motivated to write the prescription. (At Payne Whitney, researcher Kocsis found that despite the fact that three quarters of patients studied had been in psychotherapy, only 15 percent had ever received a trial course of antidepressants. Well over half responded “beautifully” when the Payne Whitney team prescribed them.) Unfortunately, the old split between the drugs-only or psychotherapy-only camps persists in depression treatment, although the gap is narrowing. “Part of the message we're trying to get out to practitioners around the country is that flexibility's the key,” says psychologist Harold Goldstein, coordinator of training of NIMH's D/ART campaign. “If a month or two has gone by and talk therapy isn't helping your patient's depression, it may be time to try drugs, just as psychotherapy can often help people taking antidepressants recover even more quickly.”

Indeed, the impressive ability of two new types of brief psychotherapy to help the depressed was underscored only a few weeks ago, when scientists announced the results of a long-awaited major NIMH-supported study. It turns out that both cognitive behavior therapy (which teaches patients to identify and change unrealistic, negative, or pessimistic views of the world and themselves) and IPT, interpersonal psychotherapy (which focuses on helping the depressed improve their dealings with others), ease depression as effectively as the standard antidepressant drug Tofranil. All three approaches dramatically improved the mood of depressed subjects within the startlingly short span of sixteen weeks.



“In my fifth week on the antidepressant, I felt a *surge* of energy,” one patient recalls. “I bounded up the steps. I'm dating again for the first time in years. My life's turned around.”

Along with more rapidly effective forms of psychotherapy, psychiatrists can now offer the depressed an array of new drugs (page 42) as well as better strategies for using some older ones. The new drugs have fewer side effects (such as the all-too-common blurry vision, constipation, or dizziness) than the older drugs. And some begin to work more quickly—often within days, rather than weeks—thereby shortening the “suicide watch” period, when doctors must anxiously watch very depressed patients to be sure they don't harm themselves. “Today, up to three quarters of the depressed can be helped with the right medication,” says Dr. Leslie L. Powers, former director of Group Psychotherapy at St. Luke's–Roosevelt Hospital Center. “We can tell patients who may have tried and failed before, ‘Look, there are new drugs, new combinations, that can help you now. We know a lot more about dosages that work, and which drugs may succeed when others have not. It's a different ball game.’ ”

IMPROVING MOOD WITH LIGHT

“IT'S THIS DREARY WINTER—THAT'S WHY I'm depressed,” people have been complaining for years. And for years experts have dismissed the idea as an old wives' tale. But it seems dreary winters *can* cause prolonged depression—at least for victims of a newly discovered kind of depression called Seasonal Affective Disorder (SAD). No one yet knows how many people suffer from the syndrome. “My guess is that there are many thousands in the New York metropolitan area alone,” says Dr. Michael Terman, research psychologist at the New York State Psychiatric Institute and head of its Light Therapy Program. These are the people who grow depressed as the long hours of summer light begin to give way to the shortened days of fall and winter. They become lethargic, sleepy, and begin to gorge themselves on carbohydrates. Their ability to concentrate, work, and enjoy sex begins to fade as well.

Dr. Norman Rosenthal, chief of outpatient services at the Clinical Psychobiology Branch at NIMH, was the man chiefly responsible for identifying the disorder in the late seventies. In 1980, basing his work on other research at the institute, he and his team came up with a tentative explanation of how the disorder might be triggered. Although biologists have long known that light affects animal behavior (as in determining reproductive cycles), only recently were they able to prove that the pineal gland, a tiny protuberance at the base of the brain, is not a vestigial organ (like the appendix) but the body's “Dracula” gland. Coming to life each night, it secretes melatonin, a hormone that seems to play a key role in maintaining the biological clock that keeps our body rhythms running smoothly on their daily cycles. Taken orally, the hormone makes subjects drowsy, lethargic, drained. NIMH researchers proved that light suppresses melatonin production.

Based on hundreds of cases, says Rosenthal, the profile of a typical SAD victim has gradually emerged. She (female SAD victims far outnumber male victims) is a woman in her early thirties who has suffered from the syndrome, often without understanding what was wrong, for years.

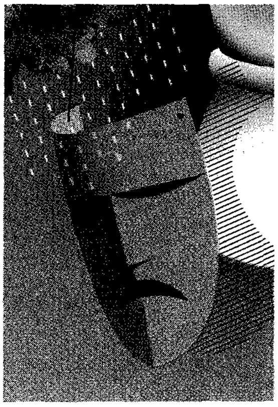
Treatment for SAD is remarkably simple: exposure to a two-by-four-foot rectangular fixture studded with Vita-Lites—special fluorescent lights devised in the mid-seventies that include all the colors found in natural daylight, from far red to ultraviolet. Vita-Lites are manufactured by the Duro-Test Corporation of North Bergen, New Jersey; the fixture it designed produces 2,500 lux—slightly less than the light outside just when the sun is over the horizon on a clear day. (To compare: The standard fluorescent lighting in an office is 500 lux; the light outdoors at noon on a sunny June 21 is about 113,000 lux.)

Those who respond to treatment do so remarkably quickly—usually within four days, report Rosenthal and Terman. The turnaround can be dramatic. Last November, RoseAnne Tockstein, 42, of Franklin Lakes, New Jersey, happened to hear a friend mention the research on winter depression being conducted at the New York State Psychiatric Institute. Raised in Wisconsin, where winters are long and cloudy, she remembers her strange seasonal slumps. Her husband's career required the couple to relocate to New York. "It's a little better than Wisconsin, but come October, just about the time we go off daylight saving time, the same old depression begins," she says. "In spring, summer, I'm a go-getter—a hospice volunteer, industrial photographer, floral designer. But in winter, during those inevitable stretches of overcast weather, I'll just get up, stare out the window, and spend the rest of the day in bed. I don't function." Tockstein saw various doctors and described her symptoms; most were skeptical, and none could offer her any help.

After interviews and tests by the light-therapy staff at the New York State Psychiatric Institute, Tockstein began her first light treatment last December 6, sitting in front of a light fixture that resembles a large, glowing mirror. (The lights hurt her eyes, but now she does office work in front of them without any discomfort.)

At first, she was disappointed; she saw no change in her mood. But after three days of treatment, Tockstein's depression began to lift. The institute lent her a Vita-Lite unit, which she installed in her family room. She sat in front of it every day from 6 to 8 A.M. and 6 to 7 P.M.

The log Tockstein has kept shows her steady improvement. Last December 11, she wrote: "Today is gray, foggy, overall dreary, the kind that always put me into a depression. . . . But I don't have to head for bed." On December 29: "I woke up tired, but felt emotionally well. Wonderful day. I'm much better—near my old summer energy levels."



In fall and winter, many people become lethargic and lose their ability to concentrate, work, and enjoy sex. A new therapy—exposure to special lights—may improve their mood within three days.

Children, too, seem to suffer from SAD. "This is an area we're just beginning to explore," says Rosenthal. His team has treated four boys and two girls, ages six to fourteen, who began to complain of being tired and unhappy in school in the late fall; they slept later as the weeks passed, had difficulty waking up, cried, and complained of headaches; January and February were their worst months. When Rosenthal put the children on a light-therapy regimen, almost all of them rapidly improved: One, a champion swimmer whose times had always mysteriously dropped in the winter, broke his previous records; another, a thirteen-year-old boy, made the honor roll at school for his first winter ever.

Some depression researchers even suggest now that millions of adults who don't have a full-blown case of SAD may nevertheless be suffering from a wintertime loss of emotional equilibrium. "They still function, but without the ease or efficiency that they have in other seasons," says Michael Terman. (Those wishing to take part in light-therapy studies at the New York State Psychiatric Institute are welcome to call 212-960-5714.) Other investigators theorize that "for one reason or another, a large number of depressed people are light-starved *throughout* the year," says Dr. Jack D. Blaine, a psychiatrist at NIMH.

Not surprisingly, as news about SAD has spread, Duro-Test reports soaring sales of its light units, available for $477. But most experts caution against self-treatment. "People may wrongly diagnose themselves as being SAD sufferers when in fact they're suffering from another kind of depression," says Dr. Boghos Yerevanian, head of the Affective Disorders Program at the University of Rochester Medical Center, where light therapy for depression is also being studied. "No eye damage has yet been reported, for example, but obviously we can't yet predict long-term consequences; this is still too new." For SAD victims with manic-depressive illness as well, says Yerevanian, "the lights may push them into a manic episode; they may become agitated and grandiose. We've heard of cases where secretaries who used the units went out and bought $25,000 cars they couldn't possibly afford. Light therapy appears to be generally safe, but it isn't something you should trifle with."

RESETTING THE BIOLOGICAL CLOCK

LIGHT THERAPY FOR DEPRESSION HAS helped to illustrate the important role of the body's daily rhythms: Light treatments in the morning, for example, are generally more effective than those given at night. Moreover, victims of unipolar depression generally feel worse in the morning; manic-depressives are more gloomy as the day wears on; most atypical depressives are at their lowest in the evening.

Depression plays havoc with sleep. "The sleep cycles of depressed people are disordered in all kinds of ways," says Dr. Neil Kavey, head of the Sleep Disorders Center at Columbia-Presbyterian Medical Center. Most depressed people take a long time to fall asleep and wake hours earlier than others. In the non-depressed, the first REM period of the night—when dreaming usually occurs—generally begins 90 minutes after falling

asleep, but in the severely depressed, it may begin a mere 20 minutes after falling asleep. Moreover, the REM activity of the severely depressed is abnormal, with unusually intense bursts of eye movement. The pattern of healthy sleep is altered: The depressed generally have the most REM activity during the first third of the night; the healthy usually experience the most REM periods during the last third of the night.

In many sleep labs, such as those at Columbia-Presbyterian and Montefiore Medical Center, doctors can now routinely use these striking differences to decide whether a person is clinically depressed or suffering from an illness—such as Alzheimer's disease—that can mimic true depression. "Testing to see if REM periods occur abnormally early in the night is usually a neat, easy way of confirming depression," says Kavey.

As useful is a sleep-monitoring technique that can predict whether a particular antidepressant will work. If it is successful, it will usually move REM patterns closer to normal within two nights. "This can save you precious time—weeks, in fact—by preventing you from keeping the patient on a medication that isn't going to help him," says one expert. "You can then turn to another antidepressant that *will* work."

It was not a very long step from using sleep patterns to diagnose depression and predict a drug's potency to actually modifying sleep to improve mood. At the Sleep-Wake Disorders Center at Montefiore, researchers are doing just that with patients whose body clocks have gone awry. The human organism seems naturally set to a 25-hour cycle; most of us use time cues from light and clocks to adapt to a 24-hour day. "But in some patients—mostly adolescents—the ordinary cues just aren't enough," says psychologist Paul Glovinsky, a Montefiore sleep expert. "The result is someone who can't function in sync with a normal day, and as a result may become progressively more depressed."

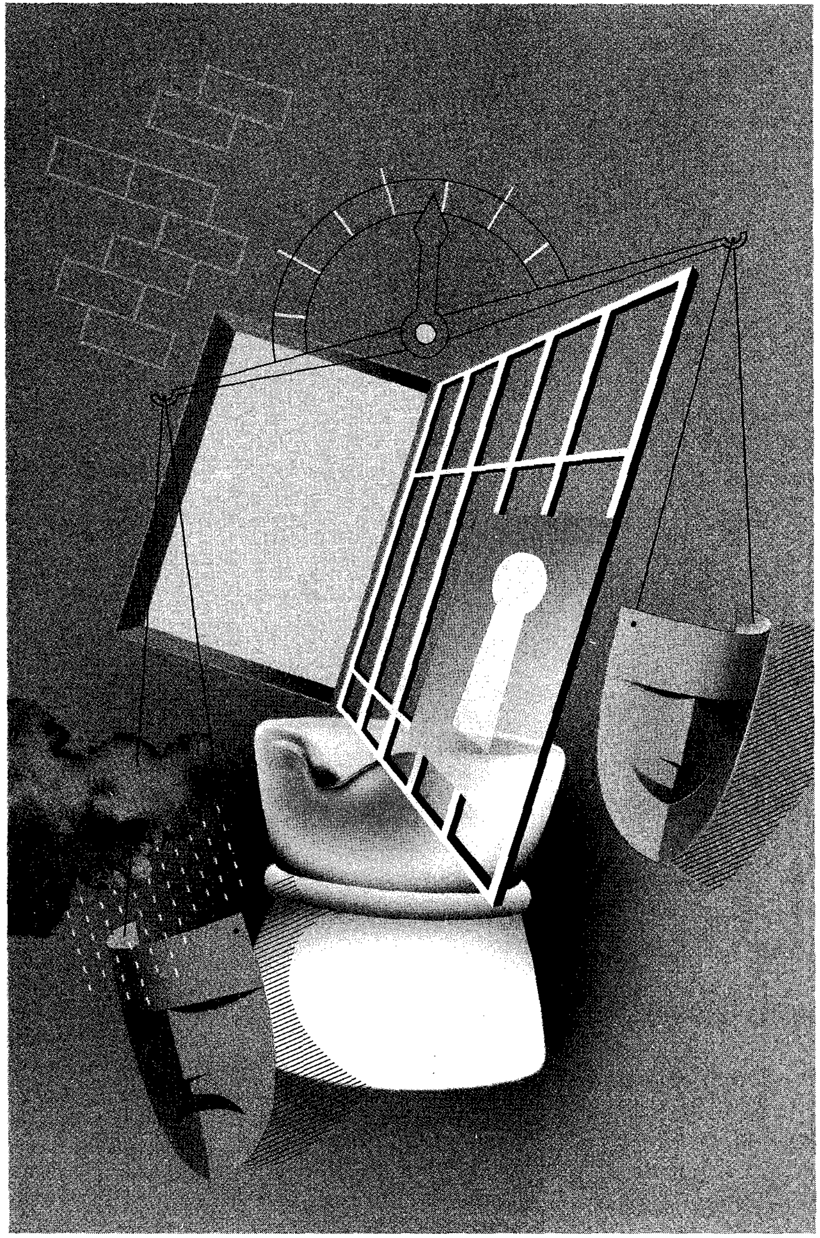
Depriving depressed patients of sleep, even for one night, can often immediately buoy their spirits.

Christopher (not his real name), a sixteen-year-old student at a New England prep school, came to Montefiore last August, referred by a psychiatrist whom his parents in Westchester had consulted about his worsening depression. Once an honor student and star athlete, he fell asleep in class five times last year, annoying himself and angering his teachers. "He was on academic probation, had lost his enthusiasm for sports, and talked openly about suicide," says Glovinsky. His sleep habits had changed drastically during the past year. Where once he had gone to sleep at 11 P.M., he was now unable to fall asleep until 3 A.M.

Monitoring confirmed his disordered sleep patterns. "We put him on a 27-hour day for a week, in effect resetting his body clock," says Glovinsky. The first night of treatment, Christopher went to bed at 3 A.M. and was awakened at 10:30 in the morning; the following day he went to bed at 6 A.M. and was roused at 12:30 in the afternoon. Within a week, he had been moved back to a falling-asleep time of 11 P.M.—and was able to maintain it at that hour. His fatigue and depression soon vanished. Back at school, the eleventh-grader is doing well; his mother recently phoned the sleep center to thank the staff for performing "a miracle." The Montefiore team has treated almost two dozen other depressed young victims of this delayed-sleep-phase syndrome; although the specialists are still unsure exactly why their chronotherapy is so successful, many of their patients report improvement in mood.

The striking connection between sleep and depression has been demonstrated even more

ILLUSTRATION BY LANE SMITH



graphically by another discovery: Depriving depressed patients of sleep, even for one night, can often immediately buoy their spirits. The key seems to be not lack of sleep but elimination of REM periods. Unfortunately, the effect lasts only a few days—but frequently that's all that's required before an antidepressant can take effect. "We use this to tide some patients over until their drugs begin to act," says Glovinsky. "It usually works very well indeed."

Shock therapy has become both acceptable and respectable again in treating depression.

SHOCK THERAPY: ENLIGHTENED USES

A MIDDLE-AGED WOMAN LIES IN AN anesthesia-induced sleep in a narrow, brightly painted room in the New York State Psychiatric Institute. Her scalp is wreathed with tiny electrodes that look like a tangle of hair curlers; the only sound is the low, persistent thump of monitors tracking her vital functions. As a psychiatrist applies electric current to her temples, her legs and arms jerk almost imperceptibly; five minutes later, wheeled into a makeshift recovery cubicle in an adjoining room, she is awake, still a bit groggy, eager to know about her breakfast. The entire procedure has taken no longer, and has been barely more dramatic, than a session in a dentist's chair.

ECT—electroconvulsive (electroshock) therapy, the oldest of the treatments in use for depression—has never quite lived down its spooky reputation as a psychiatric torture callously practiced on the poor and helpless, an indelible image left behind by popular movies like *One Flew Over the Cuckoo's Nest*. Groups of former mental patients in California and Vermont have recently tried to have the treatment banned altogether. "But ECT bears little similarity to the old caricature," says Dr. Arnold J. Friedhoff, professor of psychiatry at NYU School of Medicine and a member of a panel of experts who participated in a special NIMH conference on electroconvulsive therapy held last July. "The procedure's become both acceptable *and* respectable again in depression treatment." Between 10 and 20 percent of depressed patients do not respond to drugs or cannot be given them because of medical conditions (such as certain serious heart problems). Moreover, in cases where patients are violently suicidal, ECT can often offer prompt relief.

Many experts admit that in the past, ECT was indeed wrongly administered to patients who could not benefit from it, such as those with vague anxiety disorders. Today, only about 60,000 to 100,000 people a year receive ECT treatments, about half the number getting them twenty years ago. Contrary to the stereotype, the typical ECT patient is well-to-do and receiving treatment for major depression in a university teaching hospital after drug therapy has failed. Public hospitals avoid giving ECT; it's too expensive.

Memory loss is one of the main complaints of patients who've undergone ECT, and the recent NIMH conference agreed that the loss is real, generally involving poor recall of events that occurred six months before and two months after treatment. Partly to lessen the impact on memory, low-dose ECT—about one third as strong as the standard dose—is becoming more popular. A five-hospital study in the New York area is evaluating its effectiveness.

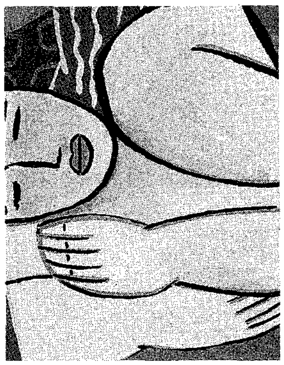
But Dr. Harold Sackeim of the New York State Psychiatric Institute admits that even in its improved version, ECT is most often used only with the small percentage of the depressed for whom other treatments haven't worked, or probably won't. As researchers unravel the biochemical and other mysteries of depression, acquiring an ever-sharper skill in dealing with the complexities of this most common of mental ailments, the role of ECT is likely to shrink even more. "Only three decades ago, this was about all we could offer the depressed," Sackeim says. "It's a good measure of the astonishing progress we've made in recent years that it's now just one option out of several. And we're delighted that's so."

ILLUSTRATION BY LLOYD MILLER

DEPRESSION CLINICS

OBVIOUSLY, NO PLACE SEEMS LIKE A very lucky place in which to be depressed. But New Yorkers *are* lucky in that this city offers a diversity of specialized services and support groups—many of them newly formed—to help the troubled. "Outpatient mood-disorder programs" have become so trendy, in fact, that it would make sense to check with your local hospital to see if it has already established one. Here's a sampling of the many programs for the depressed available in the metropolitan area. Unless otherwise noted, all are open Monday through Friday between 9 A.M. and 5 P.M.

The **Depression Evaluation Service, New York State Psychiatric Institute,** 722 West 168th Street (960-5734). Few in the field would deny that PI, with its host of ongoing depression studies, is the leading research and treatment center for depression in the metropolitan area. Its Depression Evaluation Service, an outpatient clinic, offers free diagnosis and treatment to all those accepted into its research projects. "Subjects really get about $3,000 worth of treatment free, and the only risk they face is possibly being exposed to a harmless placebo for six weeks," says director Frederic Quitkin. "If a patient doesn't respond to the drug we're investigating, he or she doesn't continue in the study, but we offer access to all other possible forms of treatment [at no cost]." Quitkin notes that PI is now studying and treating people with alcohol problems and a history of depression, anxiety, or panic. Along with the main facility at 168th Street, the institute maintains a satellite depression clinic at 79th Street and Third Avenue. A few sessions are scheduled until 8 P.M. on Mondays.



New York City offers a diversity of services and support groups to help the troubled.

Child and Adolescent Depression and Suicidal Disorders Clinic, Columbia-Presbyterian Medical Center, 622 West 168th Street (305-3093). In 1984, Presbyterian Hospital established this adolescent clinic to deal with the growing numbers of depressed youngsters. A staff of child psychiatrists, psychologists, and nurse clinicians diagnoses and treats about 200 children and adolescents a year—some as young as six years old. "We evaluate them and then decide which treatment would be most effective," says the director, Dr. Paul Trautman. "Medication, family therapy, and group therapy are all options." Each session is $50; some patients may pay on a sliding scale.

Depression Clinic and **Post-Schizophrenia Depression Program, Mount Sinai Medical Center,** 1450 Madison Avenue, at 99th Street. These clinics treat about 50 patients a year and evaluate many more, says Dr. Samuel Siris, director of outpatient psychiatry at Mount Sinai. Therapy ranges from drugs to group therapy, individual counseling, or a combination of techniques. Associated with the clinic is a special program—reportedly unique in the country—for the treat-

YOUTH SUICIDE

PSYCHIATRIC DOGMA ONCE HELD THAT ONLY adults, never children or adolescents, could be "truly" depressed. "We've learned that was nonsense," says Charlotte Ross, director of the newly established Youth Suicide National Center in Washington, D.C. Within the past two decades, the suicide rate among children and adolescents has increased threefold; suicide is now the third leading cause of death for those between 15 and 24, with 5,000 such deaths verified in 1984 and an estimated 120 attempts for each death.

Very few studies on youth suicide have been conducted; all have presented only rudimentary findings. One study, begun in 1984 and headed by Dr. David Shaffer, director of child psychiatry at Columbia University, is examining all suicides under nineteen in the New York metropolitan area. Almost two thirds of the teens studied had seen a mental-health professional, but only one fifth had shown clear-cut signs of suffering major depression. Two thirds had a history of antisocial behavior or drug or alcohol abuse; 14 percent were homosexual, and often under severe social stress. "But the most striking characteristic we've seen in young suicides and suicide attempters is that they tend to be both impulsive and poor problem solvers," says Paul Trautman, head of the adolescent clinic at the Columbia-Presbyterian Medical Center. "Suicide isn't something they plan, it's just something they do—usually on the spur of the moment." One sixteen-year-old boy Trautman treated had a fight with a friend over a radio, went home, and swallowed 60 sleeping pills; his parents found him unconscious a few hours later when they returned home, and rushed him to the hospital, where his stomach was pumped. "This wasn't the result of premeditation, or even prolonged depression," says Trautman. "The boy was angry, happened to see the pills in his parents' bedroom, and thought, 'Why not?' "

Other experts don't feel that the Columbia study reflects the truth about adolescent suicide. "Yes, some attempters are impulsive, antisocial types," says Ross. "But that's only one subgroup. Just as often, these are cream-of-the-crop kids—class presidents, top honor students—who are simply very unhappy behind their façade of unruffled success."

Treatment for suicide attempters usually involves psychotherapy and family therapy. Most medical centers reserve ECT only for those over eighteen because of the memory losses it can cause; until recently, even giving antidepressants to adolescents was unusual. "But that's become much more common within the past five years," says Trautman; some pilot studies have even reported success at treating very depressed or suicidal children under age twelve with drugs.

Prevention obviously is the main goal in coping with teen suicide. But Ross doubts if conventional psychiatric treatment is an effective preventive measure, because "most kids hate therapy—there's too much stigma attached to it." One of the aims of the Youth Suicide National Center is to bring suicide prevention into the classroom, where until recently it was usually a taboo subject. "Suicidal kids don't turn to counselors, or their parents—over 90 percent look to their friends for help," she says. "We're promoting efforts in which people go into schools and teach kids the warning signs of depression and suicide that they can spot in their classmates." This has already worked in California, which has one of the most active state teen-suicide-prevention programs, says Ross. Governor Mario Cuomo's task force on teen suicide is studying a similar approach for dealing with the problem in New York. **—L.C.**

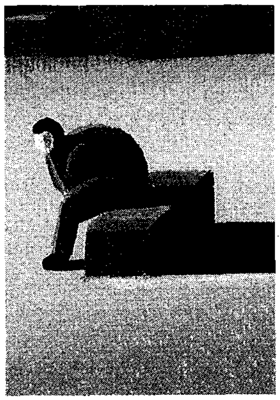
ment of depression in schizophrenics whose illness has stabilized, usually thanks to medication. "Although these patients aren't hearing voices anymore, they're often very, very down," says Siris. "Sometimes this is a result of the antipsychotic drugs they have to take, but in other cases it seems to be quite a separate problem. But no matter what the cause, we've had good success in treating their depression in many cases." Fees are based on the patient's ability to pay. For more information, call the Depression Clinic (650-7191) or the Post-Schizophrenia Depression Program (650-7192).

The **Adolescent Health Center at Mount Sinai Medical Center,** 19 East 101st Street (650-6016), deals with the gamut of adolescent medical problems. "But frequently you find that teenagers who come with headaches, stomach pain, or chronic fatigue are really suffering from depression," says Dr. Richard Wortman, a psychiatrist and director of the center's Mental Health Unit. After diagnosis, the hundreds of depressed adolescents who come to the center each month typically undergo a one-month trial of psychotherapy before drug treatment (if any) is attempted. Self-referral by teenagers is welcomed; parents need not be informed, although the staff usually encourages family involvement. A few patients pay nothing, if their financial circumstances warrant that; others pay from $5 to $30 per session. The center is open Monday through Friday from 8:30 A.M. to 5:30 P.M.

Anxiety and Depression Clinic, New York Hospital-Cornell Medical Center, Westchester Division, 21 Bloomingdale Road, White Plains, New York (914-997-5967). Established only this past March, the clinic emphasizes a multidisciplinary approach to anxiety, phobia, and depression treatment, says its chief, Dr. Joseph Deltito. That includes drug therapy, psychotherapy, stress management, hypnosis, and behavior therapy. "We think our strength is that we don't favor one therapeutic approach over another," Deltito says. The clinic draws most of its patients (who must be eighteen or older) from the Bronx, and Westchester, Fairfield, and Rockland counties, but a few come from as far away as Brooklyn and New Jersey. Fees range from $5 to $100 per session, based on the patient's ability to pay.

At the **Mood Disorder Clinic at Hillside Hospital,** a division of Long Island Jewish Medical Center at 76th Avenue and 266th Street, Glen Oaks, Queens (718-470-8151), the depressed are offered both drug treatment and psychological support. Current research projects include the use of the new but not yet marketed antidepressant Wellbutrin; low-dose lithium for manic-depressives; Pramircetam, a new drug that *may* help reduce memory loss after ECT; and other drugs. Fees are based on the patient's ability to pay.

Affective Disorders Clinic, Montefiore Medical Center, 111 East 210th Street, the Bronx, New York (920-4596). Although all kinds of depression are treated at Montefiore, the main activity is investigating the biology of depressive illness and how patients respond to one tricyclic antidepressant, desipramine (Norpramin, Pertofrane). Those enrolled in the research project are treated with the drug or a placebo for six weeks; subjects who benefit from the drug are continued on it for six months, while others are referred for different kinds of treatment. Fees are levied on a sliding scale. "Self-referrals are very welcome," says the director, Dr. Gregory Asnis. The clinic is open Monday through Friday from 9 A.M. to 7 P.M.



'Frequently," says the director of Mount Sinai's Mental Health Unit, "teenagers who come in with headaches, stomach pain, or chronic fatigue are really suffering from depression."

The **Affective Disorders Clinic at Beth Israel Medical Center,** First Avenue near 15th Street (420-4135), opened last month. The clinic mostly treats depressed patients ranging from pre-teenagers to people in their late seventies. "We offer the full range of antidepressant drugs but especially emphasize short-term interpersonal psychotherapy, lasting no longer than ten to fifteen weeks," says psychologist Steven Klee, the program director. Each session costs $50, but there's a sliding-scale fee applied in some cases.

Depression Studies Program, New York University Medical Center, 560 First Avenue, at 32nd Street (340-5705). "Our emphasis here is on a sadly neglected problem—depression in the elderly," says staff psychiatrist Dr. Robert McCue, clinical instructor of psychiatry at the NYU School of Medicine. "Although geriatric depression is the most common psychiatric illness among the aged, we still know little about it." What *is* known is that older patients often take longer than younger patients to respond to antidepressants—sometimes several weeks longer. "The elderly are often misdiagnosed as hopeless, when in fact they would respond in time if their doctors were more patient," says McCue. "We've seen tragic mistakes. In our experience, most older people *do* eventually respond well to antidepressants." Those who improve are followed for up to three years. "We try not to give up on anyone," says McCue. Diagnosis and treatment are free to those 55 and older.

SUPPORT GROUPS

IN ADDITION TO THESE PROFESSIONAL services, a wide variety of nonprofit support groups for the depressed—and their relatives—have also sprung up in New York. Self-help is the theme, and in many cases these groups can indeed be helpful.

Depressives Anonymous. Founded in 1977 by psychiatrist and author Dr. Helen DeRosis (*The Book of Hope*), Depressives Anonymous meets most Wednesday evenings in the auditorium of the Karen Horney Clinic, 329 East 62nd Street. "This is a self-help group where the focus is strictly on the depression, the stress associated with it, and what concrete steps the person can take to get out of it," says DeRosis, a motherly-looking woman who occasionally serves as moderator. At a recent meeting, for example, a woman depressed about her unfinished graduate thesis agreed she could probably manage to write a page a day; an older woman distraught over the end of a romantic relationship agreed that she could get in touch with several acquaintances she hadn't seen in some time. "These small steps can help you out of your depression," urged DeRosis. For information, send a stamped envelope to Depressives Anonymous, 329 East 62nd Street, New York, New York 10021.

Illustration by Maris Bishofs.

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The **Manic and Depressive Support Group** (924-4979) was founded in 1981 by depressives, manic-depressives, and some of their family members. There are chapters in Manhattan, Long Island, and New Jersey; groups are also forming in the Bronx and Westchester. Separate lecture-meetings for depressives and manic-depressives are held once a month at Beth Israel Medical Center; the meetings, involving a talk and question-and-answer session, are open to patients and their families and friends. These are large gatherings; as many as 250 people turn out. At other monthly meetings, members form into small groups of a half-dozen or so and share advice, complaints, and encouragement about the difficulties—often medication-related—of understanding their ailment. Membership is $25 per year (individual) or $40 (family). Non-members pay $3 per session. For information, write the Manic and Depressive Support Group, 15 Charles Street, 11H, New York, New York 10014.

At **Recovery, Inc.**, participants are gently taught not to use the word "depressed"; the less dramatic term "lowered feelings" is preferred. "But obviously, depression is one of the problems we see most often," says spokeswoman Marion Zukoff. Recovery is an international nonprofit support network that subscribes to the tenets of Dr. Abraham A. Low, the late Chicago psychiatrist. In the 1930s and 1940s, Low was a pioneer in advocating and organizing self-help groups for those with nervous problems, including former mental patients. At the amiable Friday-evening Recovery meeting I attended at St. Vincent's Hospital, Dr. Low's writing and common-sense dictums served as the focus for a discussion of problems; afterward, most of the dozen participants adjourned to a coffee shop on Sixth Avenue for more informal group support. (Low believed that after-meeting socializing is often crucial for troubled people, who frequently isolate themselves.) Recovery meetings are held nightly somewhere in the metropolitan area—in churches, synagogues, Ys, mental-health clinics, and other public spaces. Contributions are requested. For more information, call 718-266-4715; in Westchester, 914-968-6021; in Nassau, 516-333-6500; in Suffolk, 516-289-3071.

Participants adjourn to a nearby coffee shop after the amiable Recovery meetings; socializing is crucial for troubled people, who often isolate themselves.

New Images for Widows (972-2084) was formed in 1983 by author Lynn Caine (*Widow*) and social worker Pat Bertrand. Its aim is to help widows and widowers in the metropolitan area through the trying initial weeks of bereavement and then through the slow process of readjustment to the social world. "The standard rule of thumb among psychiatrists has been that widows experience depression in some form for at least a year following the death of a spouse," says Dr. Ronee I. Herrmann, medical adviser to the group. "In fact, in many cases the depression continues for three to five years." The subgroup Social Networks for the Widowed, which has 85 members ranging from women (and some men) in their twenties to those in their seventies, holds monthly meetings and regular outings. Membership is $15; meetings are $5.

Families of Depressives. "I started the group in 1983 because there was nowhere I could turn," Myrna explained to me over the phone. When her husband was being treated for depression, she found herself in a quandary familiar to relatives of the depressed: how to cope with the new situation and how to deal with a painful lack of understanding from relatives and friends. "I did my crying and said, 'Enough of that,'" she says. "I was sure that there must be others in the

ILLUSTRATION BY KAREN BARBOUR

same boat." There were. She got in touch with the New York City Self-Help Clearinghouse and soon had formed a group. Now composed of about a dozen members—its numbers constantly fluctuate as relatives improve—it meets every other Wednesday evening at the Brotherhood Synagogue at 28 Gramercy Park South.

The depressed relative is deliberately *not* invited to attend; this is the time when spouses, parents, children, or siblings can air all their accumulated grievances and complaints. "You walk a thin line between love and resentment," one woman admitted in their free-ranging discussion. The resentment is directed at doctors who prescribe medications that may not work as quickly as hoped or cause troublesome side effects; at uncooperative friends and relatives; at the demands of the depressed person himself (most of the Families of Depressives participants are women). But the deep ties of affection were as obvious as the understandable irritation. "Thank God for Wednesday evenings; we laugh and cry and go back to our posts in a decent mood," said a woman whose aged mother has been intermittently depressed for the past two years. "This is what keeps *us* from going down the tubes ourselves." Information about doctors and new treatments is exchanged; in between the weekly meetings, many members participate in a telephone support network. Contributions ($2) for rental of the room are required. For more information, get in touch with the New York City Self-Help Clearinghouse, 186 Joralemon Street, Suite 1100, Brooklyn, New York 11201, or call 718-352-4290.

NEW, FAST-ACTING ANTIDEPRESSANTS

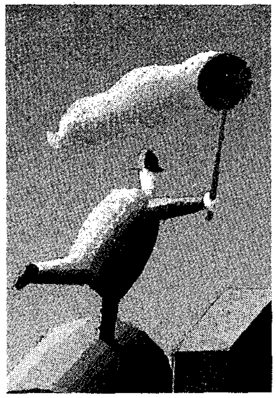
TRADITIONAL TRICYCLIC DRUGS (THE name derives from their three-ring chemical structure), such as Tofranil and Elavil, have been on the market since the early sixties. They continue to be prescribed, along with lithium, for manic-depressive illness. But doctors can now choose among several newer drugs as well as older ones being used in new ways. Here are several, most of which have come on the market in the last six years:

Asendin (amoxapine). Introduced in 1980, Asendin has a mild sedative effect along with its antidepressant properties; its mechanism of action is still not well understood.

Advantages: "Asendin's biggest asset is that it works quickly," says Dr. Arnold Friedhoff, professor of psychiatry at NYU's School of Medicine and director of its Millhauser Laboratories, who participated in researching the drug. "According to our studies, it was effective within four days—or earlier."

Drawbacks: It may be harmful to patients with cardiovascular problems. It causes drowsiness in 14 percent of those taking it, constipation in 12 percent, blurred vision in 7 percent.

Desyrel (trazodone). Introduced in 1982, it is unrelated to tricyclics or other antidepressants.



The depressed relative is *not* invited to attend meetings of the support group Families of Depressives; this is the time when spouses, parents, and children can air their grievances. "You walk a thin line between love and resentment," one woman admits.

Advantages: Rarely causes the dry mouth, constipation, urinary retention, or cardiac problems common with older drugs.

Drawbacks: In some male patients, Desyrel has caused priapism—a disorder that involves prolonged erection of the penis; this sometimes requires surgery and has led to permanent impotence. Mead Johnson (the manufacturer of the drug), while stating that such cases are "extremely rare," strongly advises male patients with "prolonged or inappropriate erection" to immediately discontinue use and consult their physician.

Ludiomil (maprotiline). *Advantages:* Fewer cardiovascular side effects are reported with Ludiomil than with older antidepressants.

Drawbacks: The drug causes dry mouth in 22 percent of patients, drowsiness in 16 percent.

Tegretol (carbamazepine). *Advantages:* It has been used as an anti-convulsant drug for epileptics; researchers at NIMH have found that some 60 percent of manic-depressives who do not do well on lithium do, in fact, do well on Tegretol. Patients who have many seesaw mood swings during a year appear to do better on Tegretol.

Drawbacks: The drug may impair bone-marrow function and cause blood abnormalities.

Xanax (alprazolam). *Advantages:* Used primarily for victims of anxiety disorders—especially for those who suffer panic attacks—Xanax is now also being employed as an antidepressant, particularly for those who suffer from depression combined with agitation. It is especially helpful in mild to moderate depressions.

Drawbacks: Chemically related to Valium, Xanax poses similar problems of dependence with prolonged use.

Nardil (phenelzine). "Nardil is two decades young," says Dr. Frederic Quitkin of the Depression Evaluation Service of the New York State Psychiatric Institute. A member of the monoamine oxidase inhibitor (MAOI) family (which also includes Parnate and Marplan), it was largely discarded in the 1970s because of the strict diet that patients taking it must follow. Within the past two years, the drug has been increasingly prescribed.

Advantages: According to studies at PI, Nardil is the most effective drug yet tested for atypical depression.

Drawbacks: When combined with the substance tyramine, found in some food, beverages, and drugs, Nardil can cause blood pressure to soar. Patients must therefore follow a careful regimen. Prohibited items include processed meats, aged cheeses, pickled foods, beer, red wines, sherry, amphetamines, barbiturates, some cough medicines, and nasal decongestants. Research continues into MAOI drugs that will be as effective as Nardil without its potential dangers; one, deprenyl, is currently being tested in New Jersey and at the New York State Psychiatric Institute and, according to experts, may be marketed within the next two to three years. ■

Illustration by Maris Bishofs.

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PAUL SHAFFER'S HIP PARADE

THE COOL WORLD OF DAVID LETTERMAN'S SECOND BANANA

BY MICHAEL STONE

HIS BOSS, DAVID LETTERMAN, says ballots from the Philippines aren't in yet, but "yes, he's the hippest man in America." Andy Warhol calls him the hippest man on *Late Night With David Letterman.* Canadian Lorne Michaels says he's the hippest Canadian in America. Chevy Chase calls him the hippest woman in America. And Martin Short says unequivocally that Paul Shaffer is the hippest person anywhere. How does he know? "Paul told me."

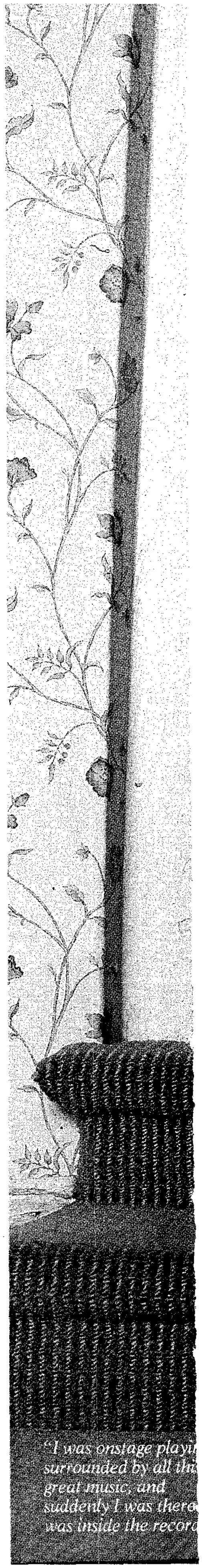
And who should know better? Since Shaffer, 36, came to New York twelve years ago, his career has intersected with the hippest projects and performers on the scene. Before joining Letterman as his straight man–music director in 1982, Shaffer did turns at the National Lampoon and *Saturday Night Live,* played every good gig in town, toured with the Blues Brothers, had a cameo in *This Is Spinal Tap,* and worked along the way with Doug Kenney, Chevy Chase, Michael O'Donoghue, Bill Murray, Gilda Radner, John Belushi, and Dan Aykroyd. To name a few.

But until recently, Shaffer has been a performer's performer: the name late in the credits or on the back of the record jacket, the guy who plays keyboards in the house band, or at Jann Wenner's Christmas party, or with his pals in some club. "Paul's someone who tries material out on the air," says studio drummer Allan Schwartzberg, "and then, if it works, uses it on his friends in the bar."

This year, however, Shaffer is emerging from the celebrity closet. His spot on the Letterman show has gained him a cult following among late-night viewers, and the monthly rock-and-roll radio program he runs live from the Hard Rock Cafe not only attracts some 5 million listeners but is also the scene of some of New York's best parties.

"When we hired Paul," says Letterman, who claims that Shaffer was the only candidate considered, "we knew we wanted something unlike any other show. We wanted rock and roll—contemporary, good music—and Paul certainly filled that bill. But we also wanted an added feature."

Late Night viewers recognize that feature as a gentle, pervasive irony that's not only the perfect foil for Letterman's hard-edged wit, but plays off Shaffer's own performance as well. One always senses the presence of a second Shaffer—wry



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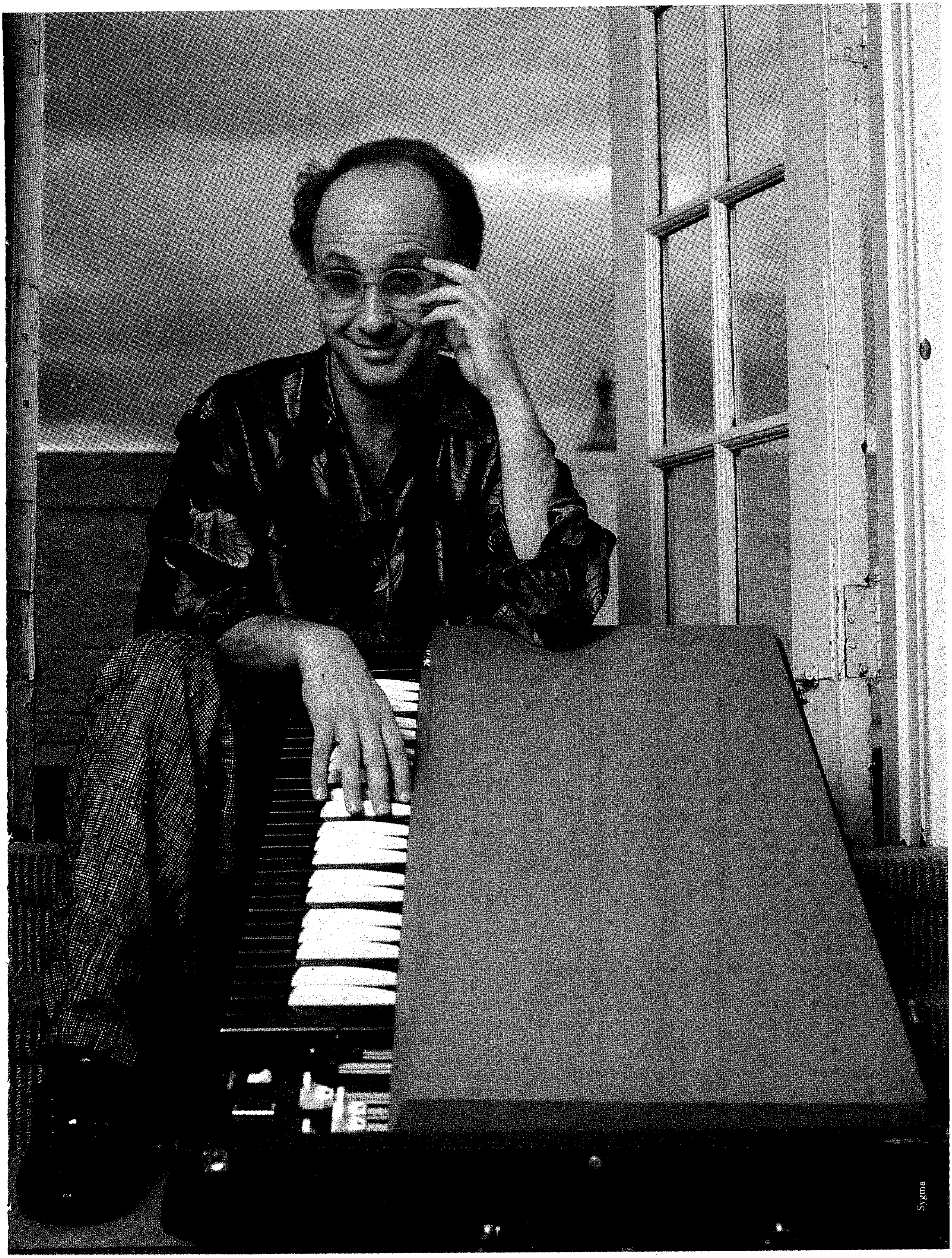


PHOTOGRAPHED BY DANA FINEMAN

BUT SERIOUSLY, FOLKS: *Shaffer is crazy about awful casino-lounge comics and musicians. "I'm a Vegas guy," he says. "Part of me loves that, and part of me fears that I'm going to end up that way."*

and observant—winking from just behind his shoulder. "It's impossible to know when Paul is being serious," says O'Donoghue, a charter writer at *Saturday Night*. "First it's him sending up someone, but then it's also him. He walks that edge without falling off. It's knowing where that edge is that makes him so hip."

Yet Shaffer may be history's most unlikely hipster. Five feet and change, with specs and thinning hair, he looks more like an accountant than an anti-hero. And unlike former paragons of cool, from Byron and Baudelaire to Lenny Bruce and James Dean, Shaffer isn't trying to shock the middle class or revolutionize his art or live fast and die young. It's too late for that, anyway. Rather, he's polite, punctual, and popular with his peers. "Paul Shaffer is the hippest guy I know," says comedy writer Tom Leopold. "But he's also a nice *haimish* boy."

INDEED, ALMOST ANY DESCRIPTION of Shaffer suffers from contradictions. Musician, comic, celebrity, fan, workaholic, hipster, and ethical Jew, Shaffer moves among different styles and sensibilities with chameleon-like ease. He seems equally comfortable at a rock concert or a cocktail lounge, at a comedy club or a seder, in Harlem or Vegas or a provincial Canadian city; yet his irony distances him from even his most intimate roles. Perhaps the only time Shaffer is truly himself is when he's at his keyboards.

"The music is the most consistently strong part of the show," Letterman says. "We try a lot of things. Sometimes they fall together, sometimes they don't. But with Paul and the band, I always get that boost. He makes me feel like we're really going to do a show."

Shaffer descends from a talk-show tradition of comic music directors that includes Milton Delugg (Jack Paar) and Doc Severinsen and Tommy Newsom (Johnny Carson). But his group has no precedent. Dressed for the street—earrings, dreadlocks, off-the-shoulder jerseys, pink fingerless gloves, yellow high-top sneakers—guitarists Will Lee and Sid McGinnis and drummer Anton Fig (who recently replaced Steve Jordan) look like no other television-studio band. Nor do they sound like one.

Major rock acts don't normally perform on live TV without their own musicians, yet Mark Knopfler of Dire Straits and Huey Lewis not only came on the show to play with Shaffer, but left their own bands at home to do so. Both had No. 1 records at the time. And even reclusive artists like Eric Clapton and Eddie Van Halen have sat in with Shaffer and his group—no star treatment, no interview, no plug, just jamming with the guys during the breaks.

"I just hired my favorite guys," Shaffer says, explaining how he put the band together. "I didn't care if they had the worst reputations in town." In fact, Shaffer's policy has caused him more than a few moments of anxiety—on one recent show, Letterman thanked the band for showing up—but it has also given him extremely versatile performers. Shaffer and his group must be able to adopt a guest's musical style, often with less than a half-hour's rehearsal.

But he may have developed his talent for mimicry at the expense of an original style. He would like to make a record, and his growing celebrity has brought him offers, but he doesn't feel he's got a "musical statement" to make. "I can cop any style," he says, "but I don't have a sound of my own."

Percussionist Jimmy Maelen, an old friend, believes Shaffer has the process reversed, that first you decide to make a record and then you take a few months off to develop your own sound. It's unlikely, however, that Shaffer will make that kind of commitment any time soon. For one thing, his schedule is already crammed with *Late Night*, his radio show, guest appearances, session work, and special projects. For another, he's having the time of his life. As intimates point out, Shaffer has the best of all possible jobs: He's being paid to play his favorite music with his favorite performers, many of them childhood idols.

SHAFFER GREW UP IN THUNDER Bay, Ontario, a mill town on the north shore of Lake Superior. The only child of a successful lawyer, he studied classical piano from age six and performed in competitions in his teens. His obsession, however, was rock and roll. "I'd listen to it all night on the radio," he recalls. "You could pull in WLS across the lakes from Chicago: Darlene Love, the Ronettes, the Four Seasons. Later I discovered KAAY, Little Rock. All-nigh soul, after midnight: Sam and Dave, Wilson Pickett, all the black musicians I'd heard about but never heard. Afternoons, I'd bash out their songs on the piano as loud as I could, exactly the way they played them, three, four hours at a stretch. There was nothing else to do. It was too cold to go out."

Show business provided a second stripe of color for Shaffer's long Canadian winters. He watched the Jerry Lewis talk shows religiously, followed the exploits of the Rat Pack, and remembers taking a vacation with his like-minded parents in Las Vegas. But Shaffer held few hopes for an entertainment career of his own—nice Jewish boys from Thunder Bay did not go into show business—and when he left home for the University of Toronto, he fully expected to study law and eventually join his father's firm.

"My first two years at college I gave up music and was miserable without knowing why," Shaffer says. "Then I met a jazz guitarist called Muñoz, and he got me playing again. We jammed together, and I realized I had to at least try to make a go of it."

Just weeks after his graduation, Shaffer went with a friend to her audition for the Toronto production of *Godspell.* Composer Steve Schwartz heard Shaffer play and hired him on the spot as music director. He hasn't been out of work since.

In the course of *Godspell's* fifteen-month run, Shaffer made friends with cast members Martin Short, Dave Thomas, and Eugene Levy. The four quickly became inseparable (and have remained so). Days and evenings, they worked together at the theater; every Friday, they gathered at one another's homes for all-night comedy jam sessions; and the rest of the week, there were large parties until dawn, invariably ending up around the piano with Shaffer at the keyboard. "It was a special time," Short recalls. "Everyone was just out of school, we had paychecks coming in, and we were doing what we'd all been fantasizing about."

Toronto in the early seventies was teeming with talented young comics: Andrea Martin and Gilda Radner rounded out *Godspell's* cast; *Saturday Night Live* founder Lorne Michaels was the co-host of a television comedy show; and Joe Flaherty and Brian Doyle-Murray had come from Chicago to open a branch of Second City—later to be joined by Dan Aykroyd, John Candy, Valri Bromfield, and many from the cast of *Godspell.* "Everyone was working and partying together," says Short.

Toronto was a kind of refuge at that time—accessible to American culture, but screened from the often violent events that were shaping it. So much of the comedy of Shaffer and his friends seems to reflect that ironic vantage point.

As the young Canadians migrated to New York and L.A., they brought with them a humor notable for its reflexive parody, its concern with media and style, and its use of outsider roles: the nebbish, the freak, the foreigner, and the alien—the "wild and crazy guys" forever stumbling through the American Dream in their doomed attempts at assimilation.

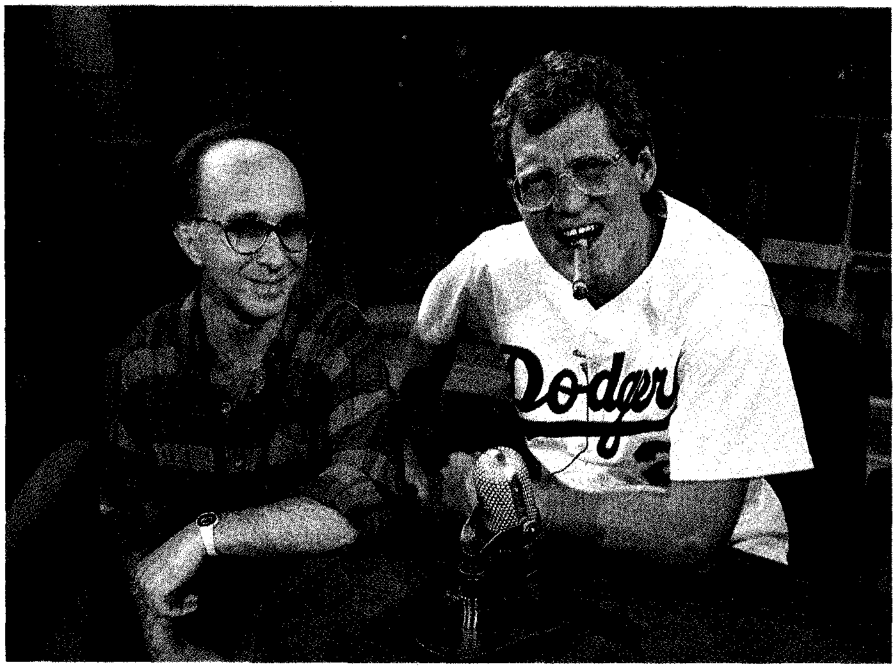
SHAFFER TELLS A STORY ABOUT the time Frank Sinatra brought Dean Martin onto Jerry Lewis's telethon nine years ago. "They hadn't talked in fifteen years," he says, "and Jerry wasn't too thrilled. But Frank made them embrace, and with his arms around them, he looked right into the camera and said, 'Together, we could whip the guns of Navarone.' "

Shaffer collapses over this line. With its bravado and schmoozey solipsism, it epitomizes everything about show business that attracts and appalls him—and ultimately cracks him up. "It's an odd pair of lenses through which Paul views show business," Harry Shearer says. "One is clear and knowing. The other is fascinated and yearning. There's still very much the kid from Thunder Bay in him, aching to be a part of that world."

Shaffer even loves the hard-core comics and musicians who haunt the hotel lounges from Las Vegas to Atlantic City. "Paul, Harry Shearer, and I are show-bizphiles," says comedy writer Tom Leopold. "We fly all over to see these bad, funny shows: Steve Rossi at the New York Hilton, Sam Butera at the Four Queens in Vegas. Last year, we went down to Houston to see Anthony Newley in *Chaplin,* and I said to Paul, 'What if it's *good?*' and he said, 'Then we'll leave.' " But Leopold says it isn't a malicious thing, and Shaffer agrees. "I'm a Vegas guy," he says. "A part of me loves that, a part of me fears that I'm going to end up that way."

"Show business is the reality Paul trusts," Michaels says. "Putting on a show." But for all Shaffer's affinity for the business, Shearer believes there's a countervailing side to his character. "Inside Paul," he says, "there's an observant Jew with an Old Testament morality. He sees Vegas not quite as Sodom, but almost. It's a little bit a case of getting close to the flame without being burned."

These opposing attitudes came together during the seventies in what must have been one of New York's most bizarre rituals: the Paul Shaffer celebrity seder. Though it was founded by Lorne Michaels in *Saturday Night*'s staff offices, Shaffer quickly took command and expanded the format to include guests from the entertainment world.


HIPPER THAN THOU: *Shaffer and Letterman share a mocking humor.*

In Shaffer's hands, says Michaels, the seders were a perfect fusion of show business and Judaism. Al Franken remembers him beginning the recitation of the Ten Plagues by saying, "I've always wanted to work with Paul Simon," and closing each ceremony with the words "Next year at Hef's mansion." And everyone interviewed recalls the time he got Eddie Fisher to sing "My Yiddishe Momme."

Shaffer acknowledges the protective irony in which he sheathes his religious feelings. But no one who attended the seders doubts their serious purpose or communal spirit. "If God is the ultimate being," Shaffer says with a smile, "I imagine he has the ultimate sense of humor."

SHAFFER'S, ACCORDING TO HIS friends, runs a close second. Whenever Tom Leopold is in New York with a couple of hours to spare, he gets together with Shaffer to shtickle, as he calls it. Shearer often telephones Shaffer during his Los Angeles radio show; Richard Belzer asked him to be the first guest on his cable-television series; and Martin Short made him the closing guest on his comedy special for Showtime. "Whenever Paul calls," Short says, "I know that for the next hour I'm going to be laughing."

Shaffer's pursuit of fun carries over into his musical activities as well. "Whenever I was contracting a session," says Allan Schwartzberg, "I tried to get Paul—because he's a top musician, of course, but also because he brought a great feeling with him. He gets people to laugh at themselves. Everyone has a better time, and that shows up on the tape."

Percussionist Jimmy Maelen knew Shaffer from Toronto and from New York in the late seventies, when they played in a Monday-night band at Unganos, on East 73rd Street. "Those were the disco days, the days of *Saturday Night Fever* and the Bee Gees," Maelen says. "Everyone was doing Maurice Gibb imitations, and there were quite a lot of artists lifting songs from each other. But Paul has this amazing memory. He knows every lick of every song ever written, and whenever he heard a series of chord changes that had obviously been copped from another song, he would play the melody line from the original song. Not obvious or anything—the artists would never pick up on it. But the guys in the band would hear it, and it would always crack us up."

That melody line—picking out the fake, the insincere, the overly serious—symbolizes Shaffer's comic style. Friends remember it from his seder readings, and one hears it now on the Letterman show: the gently mocking voice, just audible above the straight-man clichés: "We've got a great show, Dave . . . so thrilled to be here . . . such a fan . . ."

IN 1974, COMPOSER SCHWARTZ brought Shaffer to New York to record the movie album for *Godspell.* Shaffer had never been to the city before. "I remember the trip from the airport to Bill's Rehearsal Studio on 52nd Street between Eighth and Ninth Avenues," he says. "My cabbie took me on a little journey, I think. At one point I asked, 'Where are we now?' and he said, 'This is Spanish Harlem,' and I was thrilled. This was the Spanish Harlem that Ben E. King sang about. And then I said, 'Where are we now?' and he said, 'Park Avenue.' *Park Avenue.* I remember exactly the way the brown-

CARTOON COMEDY: *Shaffer's* Late Night *character is a pop-television masterpiece—part satire, part celebration, and all camp. How much of it is real, and how much is put on? Nobody knows.*

stones looked on the side streets, with the steps going down to the basement apartments like in a detective show."

Shaffer's romance with the city was instant and reciprocal. Schwartz hired him to be the pianist in his new Broadway musical, *The Magic Show*. Brian Doyle-Murray, whom he had known in Toronto, found him work with the "National Lampoon Radio Hour," and the music scene was jumping.

Schwartzberg recalls the fifteen-hour days, moving from a record date to a jingle to a demo half a dozen times a day. "You never knew who you were going to play with," he says. "James Brown, Judy Collins—the music was always different, so you never got tired of it."

But Shaffer was never exclusively a session musician. He had his theatrical work, and he was also interested in television; while working with the Lampoon on the parody album *Good-bye Pop,* he began to exercise his comedic talents.

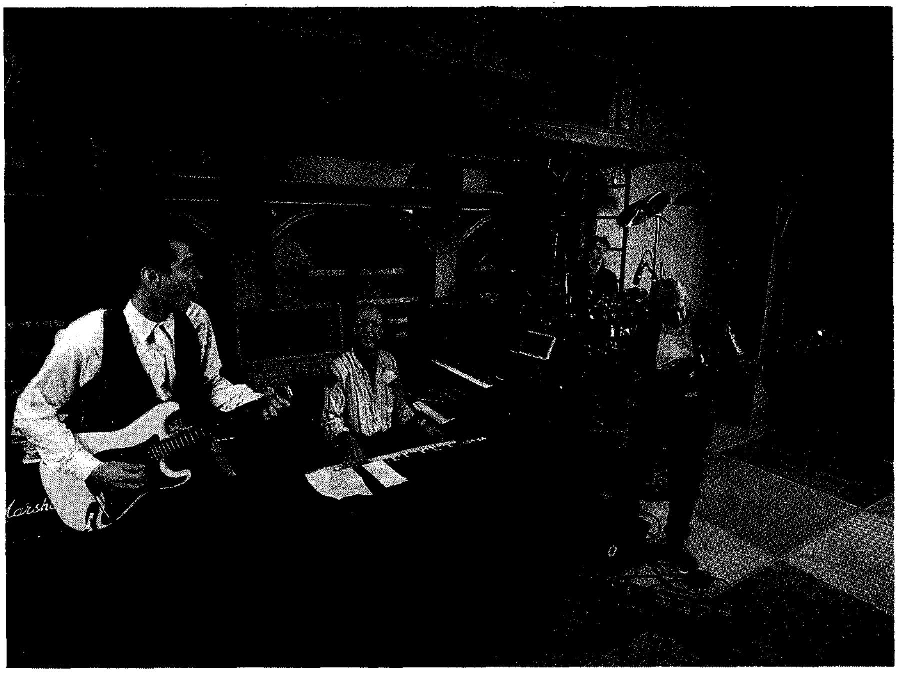
Shaffer's musical background undoubtedly helped his comedy. Both arts depend on timing—what Shearer, citing Jack Benny, calls "playing the pauses." Says Leopold, "In comedy, you've got to make certain words land on the beat. Being just a syllable off can be the difference between being funny and not funny. Paul not only hears the funny things people say, but he can remember them exactly, years later."

Shearer calls it a musical memory. "We used to trade notes after meetings at *Saturday Night,*" he says, "and Paul would not only remember what people said, verbatim, but their inflection and intonation as well. His memory isn't just photographic, it's phonographic."

But in spite of the close connection between music and comedy, Shaffer's versatility is rare among performers. Most crossover attempts either begin—or end—as parody. It is no surprise that the most ambitious effort to bridge the two media during the seventies—the Blues Brothers—involved Shaffer directly.

Begun partly as a joke on *Saturday Night Live* by John Belushi and Dan Aykroyd, the Blues Brothers were an instant hit with the show's audience; when Steve Martin booked them to open a series of comedy concerts he was headlining in Los Angeles, Belushi, who believed passionately in the act, asked Shaffer to be his music director.

Shaffer got some of the best rhythm-and-blues musicians in the country: guitarist Steve Cropper, who had played with Wilson Pickett and Booker T. and the MG's, bassist "Duck" Dunn, saxophonist Tom Scott, and a great New York horn section. Together, they recorded a live concert album, *Briefcase Full of Blues,* with Belushi and Aykroyd, and it became the No. 1 album in the country, eventually selling over 3 million copies.



LEADER OF THE PACK: *Jamming with his band, Shaffer leaves irony behind.*

Belushi, however, had begun downplaying Shaffer's role in the band, at times failing even to introduce him at concerts. "I think John had begun to take himself seriously as a rock star," Shaffer says, "and since real rock stars like Mick Jagger or David Bowie don't have music directors, he was trying to pretend like I wasn't really there."

Later, when Shaffer found himself with conflicting commitments to work with Gilda Radner on her Broadway show, *Gilda Live,* and on a movie that the Blues Brothers were making, he chose to stay in New York with Radner. "I just went with the person who treated me best," he says. "But John exploded and called *Saturday Night,* shouting, 'Paul Shaffer is not a Blues Brother. Paul Shaffer will never be a Blues Brother.' "

IN 1977, AFTER MUCH AGONIZING, Shaffer left *Saturday Night* to star in *A Year at the Top,* a sitcom about four rock musicians who sell their souls for a hit record. Produced by Norman Lear and rock impresario Don Kirshner, the series was a disaster and ran just six weeks that summer. It did, however, yield an unexpected benefit.

The following fall, Kirshner produced a syndicated variety show called *Don Kirshner's Rock Concert,* which, for reasons best known to himself, he decided to emcee. Shaffer, meanwhile, had returned to *Saturday Night Live,* and co-written, with Brian Doyle-Murray, a musical parody featuring Garrett Morris as Tina Turner. Lorne Michaels thought the skit needed an introduction, and Shaffer volunteered to impersonate his former boss.

"Don was a master of hype, a fast-talking behind-the-scenes promoter," Shaffer recalls. "But as soon as he got in front of a camera, he changed. His speech slowed, his eyes glazed over. He wanted to be a performer so much that he froze."

In short, Kirshner was a subject ripe for parody, and Shaffer did him to a turn. Replete with hairpiece, gold chain, and fake suntan, he stared into the camera with soulless eyes and launched into the catatonic cadences of Kirshner's speech.

Shaffer's impersonation was an instant hit. During the next year and a half, the role became a staple on *Saturday Night* and provided the basis for a succession of his show-biz caricatures: the aspiring Broadway songwriter in a featured sketch that he co-authored with Harry Shearer; the nerdish record promoter in *This Is Spinal Tap;* and, most recently, his persona on the Letterman show.

SHAFFER'S CHARACTER ON *Late Night* is the Campbell's-soup can of comedy, the perfect embodiment of pop-television culture—part satire, part celebration, and all camp. He describes it as both "a mixture of my favorite tuxedoed performers" and "an exaggeration of myself." But even his closest friends can't tell you in what proportion he combines these elements. "Where's the line between what he really loves and what is a joke?" asks Eugene Levy. "The real, real truth of that attitude? Nobody knows."

"Paul loves that Atlantic City–Las Vegas kind of show business," Letterman says. "There's a fine line between caricaturing that and becoming that. I believe that Paul would love nothing more than having Peter Lawford, if he were still alive, come on the show. Somehow he can do that and still step back and comment on it. I'm always asking him, 'But how can you say these things when there you are in Vegas having your picture taken with Siegfried and Roy—and paying $29.50 a plate to be there?' "

But Shaffer is untroubled by the contradiction. Like many seventies comics caught between their countercultural sensibility and the lure of mainstream success, Shaffer loves the idea of celebrity, the slick end of the business. What makes him hip is that he admits it—"We've got a great show tonight, Dave, thrilled to be here"—even as he admits wanting to be hip.

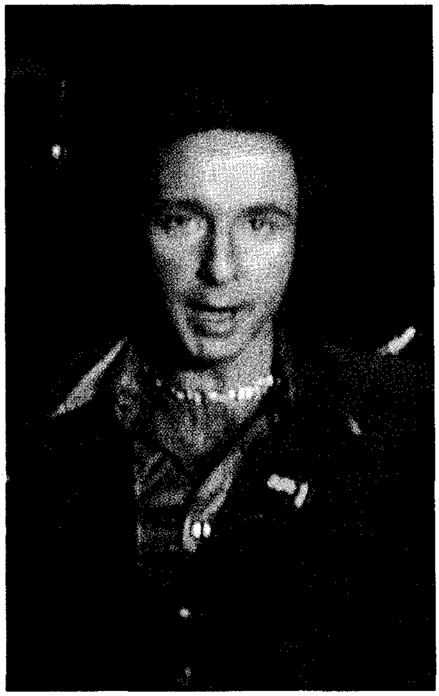
But Shaffer acts out his fantasies in performance, not in private. Though he makes a substantial amount of money, he still lives like an itinerant musician, in the same cluttered hotel rooms he rented when he first came to New York. He often plays at benefits or for nominal fees with friends and such favorite performers as Darlene Love. He has no manager, no agent, no limousine, and no home in the Hamptons. As Michaels says, "There will never be a Paul Shaffer line of clothing."

There is, however, a long line of Shaffer fans forming on campuses and in cities around the country. They, too, seem untroubled by Shaffer's ambivalent role. In fact, for a generation that wants to "have it all," that wants to be successful, professional, *and* hip, Shaffer's message is abundantly clear: It's okay to be something and send it up at the same time. Indeed, it's almost inevitable.

PAUL SHAFFER IS BEING INTERviewed at the Apollo Theatre's Fiftieth Anniversary Party, and Gregory Hines comes over. Shaffer asks him, "How do I get out of this neighborhood?" And Hines says, "You got to dance your way out of this neighborhood." Just a throwaway exchange, a couple of jazzmen riffing up in Harlem. But then, what do you say to Gregory Hines at a party on 125th Street—"What was it like to dance with Mikhail Baryshnikov?"

It's a scene out of *Zelig*: a roomful of the hippest black musicians in town and Shaffer, as the Woody Allen character rapping with Hines and Levi Stubbs of the Four Tops as if he's been there all his life. What differentiates him from Allen's fictional cipher, however, is his irony, directed not so much at his counterparts but finally, one must believe, at his own impersonations, at his seemingly compulsive parodies. For Shaffer the assimilator of comic styles, like Shaffer the assimilator of musical styles, seems reluctant to use his own voice.

"Paul gets uncomfortable in situations without easy access to laughs," says Shearer, and friends like Eugene Levy and songwriter Ellie Greenwich think Shaffer wants to keep his options open.



AS DON KIRSHNER: *Soulless eyes.*

"I'm always trying to get Paul to write with me," says Shearer, "but he won't commit himself. It's easier to go for laughs; you can go home earlier. And also, you can't be as hip when you invest yourself. In a way, Paul wants to be the cool spectator."

Greenwich believes that Shaffer is equally cautious in his personal life, and Shaffer agrees. He recently severed a six-year relationship with his girlfriend because he was unwilling to settle down. Greenwich adds that a musician's joy in his work can often overwhelm his personal relationships. Indeed, Shaffer recalls that his split was triggered when he canceled a date in order to play in *Saturday Night*'s house band; Stevie Wonder was the host. When that kind of thing happens every week, Shaffer says, it's hard to stay together.

BACKSTAGE AT THE "DRIVE Aid" concert at Radio City Music Hall, performers have crowded in to watch Darlene Love and her band. Onstage, Shaffer, her music director for the evening, crouches at the piano. His back is to the musicians still gathering in the wings, but it's unmistakably him. His hands fly over the keyboard. His head and shoulders bob. And then his entire body begins to jerk up and down, bound to the music, it seems, by invisible cords.

"Music is one place for Paul where there is no irony," says Shearer. "When he plays, he's truly transported. It's great to watch—and hear."

Nearly everyone who plays with Shaffer says the same thing: No one loves music as much as he does. "Paul is different from other musicians because of his enthusiasm," Greenwich says. "He loves playing, arranging, everything about the music."

But music for Shaffer is more than just a sound. "When I used to listen to rock and roll as a kid up in Canada," he says, "I used to feel like I was outside the record. Songs like 'Spanish Harlem' were so atmospheric you could feel the heat. In the grooves of that record, people were leading such exciting lives. They were going 'under the boardwalk' to make out. Or 'up on the roof' to make love. And I was coming back from school frozen in my long underwear."

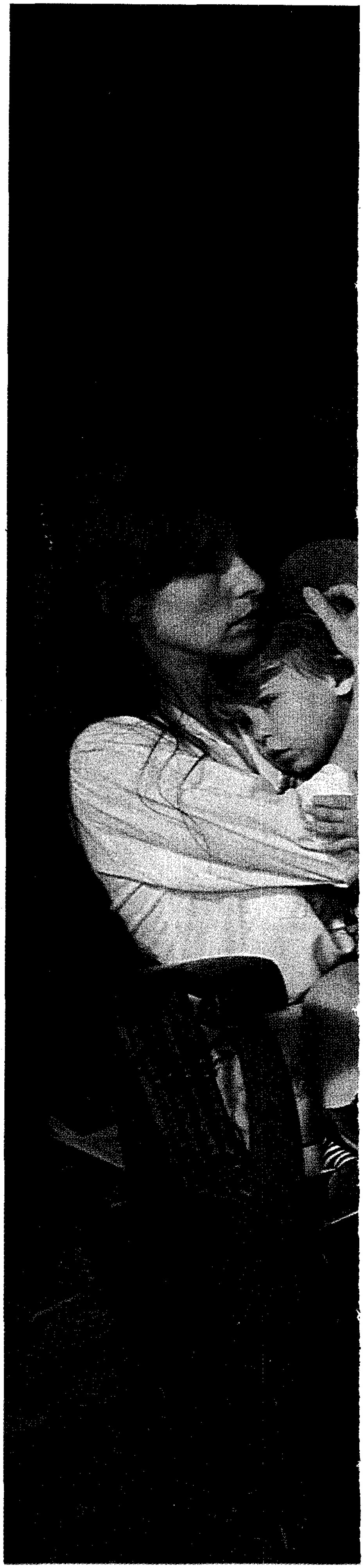
Shaffer has thawed out since coming to New York. Indeed, his Letterman appearances have made him hot, a target for record deals, tours, television and radio appearances. Richard Belzer would like to see him make a movie. Shaffer would like to make a cable special, *Viva Shāf-Vegas,* a humorous look at his favorite town. But Shaffer's moment may have already come, and it has nothing to do with money or fame.

"When I was playing in the Off Broadway version of *Leader of the Pack,*" he says, "we were doing a lot of the songs I used to listen to in Canada. Ellie Greenwich, who wrote them, was doing the background, and Darlene Love, who originally sang a lot of them, was doing the vocals, and I was playing Phil Spector, my idol as a kid, surrounded by all this great music, and suddenly I was there. I was inside the record."

Shaffer pauses for a moment, and for that moment all the different sides of Paul Shaffer—the musician, the parodist, the hipster, the fan, the outsider, the Jewish boy from Thunder Bay—seem finally to merge. Together, they could whip the guns of Navarone.

SCOTT SPENCER COMES HOME

AFTER ENDLESS HOLLYWOOD, A NOVEL FROM THE HEART • BY TONY SCHWARTZ



AT THE TIME, WRITING SCREENPLAYS STRUCK SCOTT Spencer as a welcome vacation—a glamorous, lucrative, collegial way to spend a few months before returning to his real life's work: writing novels. It was 1979, and Spencer, then 34, had just published his third book, *Endless Love.* After ten years of scraping by in relative anonymity, he was suddenly a celebrated novelist with a mass success. When Hollywood beckoned, the prospect of collaborating with people like Robert Redford seemed far more appealing than the long, lonely process of writing a new novel. But a few months of screenwriting turned into a few years, while the screenplays themselves never quite turned into movies. Still, Spencer kept at it.

"The movie business," he says, "is a lot like playing the slot machines. It doesn't take your money, but it takes some little piece of your feelings. You stay at the machine because you feel it owes you, and you play it again thinking, If the next one works, it will take away the bad feeling of the one before. Finally, one day, you realize that you have been at it quite a while. It dawned on me that I'd misused my small success to create more problems than I had before the success."

By then, five years had passed and the novel Spencer had figured to write between screenplays was languishing, half finished. He decided to go back to what he'd always considered his true calling. Last week, nearly seven years since *Endless Love* appeared, Knopf published Spencer's new novel, *Waking the Dead.* In *Endless Love,* Spencer wrote lyrically and compellingly about love at its most extreme—passion as obsession. In *Waking the Dead,* he brings the same fervor to a story about the struggle to live ethically in a corrupt world.

Some critics will dismiss the book as sentimental, melodra-

Scott Spencer with wife Coco Dupuy and son Asher, three.

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matic, overwrought. It is all of those things, but they are very much part of Spencer's strength and distinctiveness as a novelist.

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GOING HOLLYWOOD: *Brooke Shields and Martin Hewitt in* Endless Love.

At the same time, it can't help but intensify the curiosity about Spencer himself. Who is this writer capable of such passion and moral intensity? How similar is he to his driven fictional characters? And why, until now, has he resisted talking about himself and his work publicly?

The answer to the last question is the simplest. Until *Endless Love,* not many people were clamoring to talk with Spencer. He'd published two novels, one of which, *Preservation Hall,* got good notices, but neither of which sold more than a few thousand copies. When *Endless Love* became a best-seller, Spencer quickly discovered that the sudden interest in him was more prurient than literary. He'd written a book, after all, about a young man who, not allowed to see the girl he loves, sets fire to her family's house in a crazed plan to be their heroic savior.

"All interviewers wanted to know was whether I had ever burned down a house myself, and what it felt like to have made a lot of money," says Spencer. "I just didn't see that much value in talking about that stuff."

SPENCER WILL SAY THIS MUCH now: He has never burned down a house, and the main effect of making money from *Endless Love* was to reduce the decade-long pressure of struggling to make ends meet. Indeed, the most striking thing about Spencer on first meeting is the simple, unaffected domesticity of his life. He is 40 (although his smile can make him look much younger), and for the past 9 years, he has been married to a painter from New Orleans, Coco Dupuy; they have two children—Celeste, 6, and Asher, 3. Home is a 1700s farmhouse in Rhinebeck, 90 miles up the Hudson from New York City. "It's close enough," says Spencer, "not to feel isolated, but far enough away that people don't just drop in."

There is also enough acreage to accommodate an extended family—goats, sheep, ducks, dogs (the female just had six pups), and, soon, a couple of horses. Spencer is a sort of gentleman farmer. "I'm the sort," he says, "who feeds the sheep at 10 A.M. I tell them that's the disadvantage of my being a writer. The advantage is that I won't eat them."

On a recent rainy morning, Spencer's agenda—before he sat down to talk about his work—began with a series of farm-related errands. The first stop, in his beat-up Subaru station wagon, was a duck farm in the town of Tivoli. He chatted with the owner, who then went out and collected a dozen duck eggs, which Spencer planned to hatch in an incubator he had just bought. Next, there was a visit to the local Agway to buy 100 pounds of lamb feed. When the errands were done, it was lunchtime, and Spencer suggested an inn near the center of town. When he sat down, he shifted gears easily, and began talking about his work with the same sense of romance and intensity that suffuses his fiction.

"For me," said Spencer, "the novel is like a moral laboratory in which you set up situations and then find out what the limits and possibilities of behavior are. I like to open up my books at a certain pitch, wide and high, because I think it creates a standard for me to live up to, and for the reader to understand that this is a book that will ask something of him or her. The relationship between a writer and a reader is one in which they're almost going into a trance together. When people stop their lives to read a novel, it seems to me they're looking for something that is *not* exactly like their life. They are saying that the lives they're leading aren't nourishing enough, that they want something more."

This exalted view of the novelist's role had its origin in Spencer's childhood. Like David Axelrod in *Endless Love,* Spencer grew up in a working-class neighborhood in Chicago, the only son of parents who had been left-wing radicals in the thirties and forties. "We had a little four-and-a-half-room house on the South Side of Chicago," he says, "and as far as I could see, this house was duplicated over and over. What I wanted, from an early age, was to achieve a life that wasn't living in those four and a half rooms, that wasn't only knowing people who wanted to get a job with the Sanitation Department or be an optometrist. I wanted to know people who read poetry, who read plays."

The atmosphere at home was comparatively intellectual. In neighbors' houses, the room next to the kitchen was called the dining room; in Spencer's house, it was called the library and was filled with books. Both of his parents had gone to college, although his father chose to spend his life as a steelworker. "He started there in the thirties," says Spencer, "because I think that's where he felt he belonged. But then he stayed because he liked it. He liked the men he worked with, the power of the whole thing, the immensity of the role. It captured his imagination even as it took its toll."

Spencer had other ideas for himself. By the fifth grade, he was picking books off the library shelves to read. "I wrote my first novel when I was ten," he says. "It was about a horse that was kidnapped by the Nazis, escaped in the desert, and was rescued by an American movie company on location."

At sixteen, Spencer decided to become a card-carrying socialist, although his parents had only rarely discussed their own politics with him. "The impulse," he explains, "came from a book called *New American Poetry 1945–1960.* Reading it, I was filled with the passion and rebellion of all those writers and the lives they seemed to be living. There was

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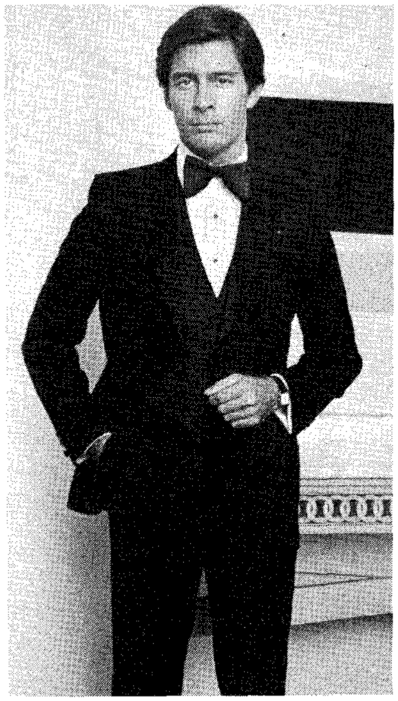

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a line in one poem—'Kaddish,' by Allen Ginsberg—in which Ginsberg remembers his mother hitchhiking through Pennsylvania with a group he refers to only as the YPSL. I asked some friends what the letters stood for, and they told me the Young People's Socialist League. The idea that such a group would exist, that I might be able to join it, seemed like an instant way of achieving everything I wanted at that point in my life."

Unfortunately, the reality of the politics eventually overshadowed Spencer's initial attraction. "A lot of our time was spent in discussions over whether to support India or China in a border dispute," he says. "There was literally a marriage that broke up over that one. It was literature that had triggered my socialist impulse, but ultimately, the orthodoxy and doggedness of being political made it hard to pursue literature. Rather than reading Isaac Singer, I'd be writing a position paper on automation."

BY THE TIME HE FINISHED high school, Spencer was absolutely committed to becoming a writer and saw little point in going to college. Inspired again by a Ginsberg poem—"Howl"—he figured he'd hop aboard boxcars for a couple of years and see the country. Instead, pressured by his parents, he enrolled at the University of Illinois. He lasted one semester, transferred to Roosevelt University in Chicago, but soon dropped out again, this time moving to Chester, Pennsylvania, to work for SDS organizing rent strikes. Finally, in 1965, he ended up at the University of Wisconsin, mostly because his father had gone there.

Even then, he drifted in and out of school several times before graduating. "What I *did* do during college was read a lot, maybe twenty books a week," Spencer remembers. "It seemed crazy to write without knowing what had come before me." He also began writing on his own, but he showed it to no one and rarely revealed his ambitions. "It seemed enormously premature to me," he says. "It's one of those strengths connected to a weakness. The weakness was that I had a great fear of not being taken seriously. As long as I kept what I was doing to myself, I felt it would have a better chance of growing."

When he finally finished college in 1970, newly married, Spencer made his way to New York. Though he had imagined that he'd find himself in literary discussions at every corner café, he became preoccupied instead with getting by. "I had a lot of jobs," he says. "I wrote catalogue copy for a technical publisher, I wrote public relations for the clothing-workers' union, and in between, I did whatever I could get my hands on. I spent so much time at temporary-employment agencies that at one point I got a job at one." At the same time, he resisted seeking more challenging, creative jobs.

"I didn't want to kid myself into starting a career, because I knew I didn't want one," he says. "At one point, I decided that if I couldn't be a writer, there was really nothing else. I didn't mind—in fact, I thought it would be better for me to burn some bridges and not have any other way to go."

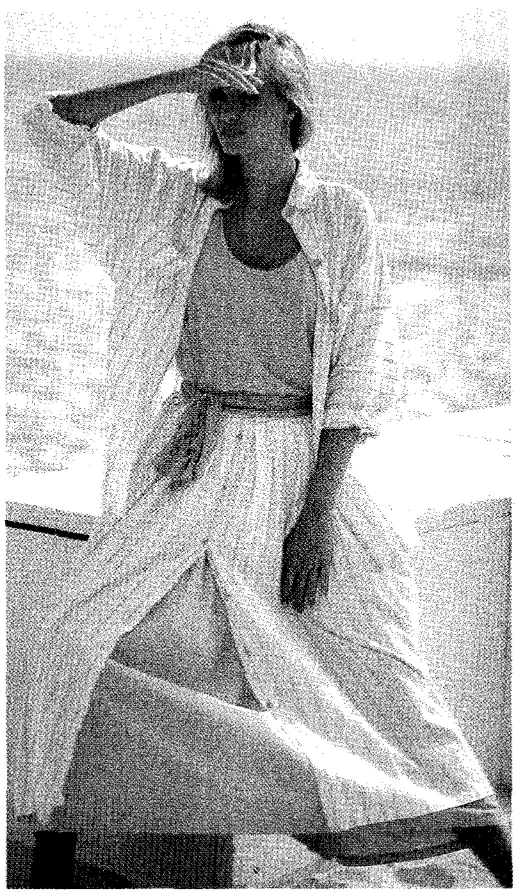
Spencer's first steps were tentative. "I just didn't have the courage or the appetite at that point to go deep into myself and pull out a traditional first novel," he says. "Also, I'd read enough autobiographical novels to have gotten sick of them. I guess I felt that what was unique about me psychologically would be best used to reflect on other things."

He conceived his first novel, *Last Night at the Brain Thieves Ball,* almost as a joke—nominally science fiction, but really more a parody. Through a friend of his wife's, Spencer managed to get the book to an agent, and eventually Houghton Mifflin bought it. At 28, Spencer published his first novel.

"I only wish it had been a better book," he says, "because I can honestly say that selling it was probably the sweetest moment of my life. Until then, I didn't think I had the right to call myself a writer. I still had no illusion that I'd written a book that was going to set the literary world on its ass, but I felt I had pushed through the turnstile."

Spencer's second novel, *Preservation Hall,* was considerably more ambitious. Just as he would in his next two books, Spencer created high stakes—thrusting his characters into the sort of extreme situations that force them to make moral choices. The book's narrator is a young businessman, Virgil Morgan, whose struggle to establish a happy and independent life is complicated by his father's sense of personal failure. Determined to avoid his father's fate, Virgil has built an orderly, controlled life, an achievement symbolized by the dream house—Preservation Hall—that he buys with his wife, Tracy, in the Maine woods. But his father, trying to save his own new marriage, sends to Virgil and Tracy his new wife's troubled son, who is on the run from the law. Through the ensuing tragedy, Virgil is compelled to confront his life.

The book's power is enhanced by Spencer's gift for language, his ability to capture precisely—often with an unexpected image—a moment, a feeling, a character. "I had carried my heart and mind through a world of malice and trouble and had thus far made it safely through," Spencer writes. "I'd lived most of my life in a city full of robbers and beggars. Daily, there seemed a thousand



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spears unleashed at the moving target of my life and there was a mood in the air that sometimes made one a little bit ashamed for surviving. Your government destroyed a country, dropped flaming jelly on children as they slept, and still your life ran smoothly. . . . There had been a time when I could imagine other people's lives but now I had gripped so firmly onto my own that I had lost the talent."

It is through the process of writing, in fact, that Spencer finds his way into a book. "I try to make notes," he says, "because I think that's sort of the grown-up thing to do, but what I like to do is write, and I find it is the actual writing—the language itself—that brings me closer to what I'm trying to say. What you are really looking for is the most honest and revealing moment you can create, and the thing that creates the moment is finding the language that says it exactly. I suppose that's why I write it over and over. Because I'm willing to fly blind in writing a novel, it sometimes takes a draft to find out even what the book is about, or where I want it to go."

DESPITE THE CRITICAL SUCcess of *Preservation Hall,* it sold very modestly. And while it was brought out in paperback and Spencer was commissioned to adapt it as a screenplay, he wasn't earning nearly enough to devote himself full-time to his fiction. And he didn't seek an advance for his next book. "I just didn't think anyone would be interested in it until it was done," he says simply. Instead, he continued to support himself with odd jobs, including writing several genre books under pseudonyms. "At one point, after *Preservation Hall,* I did an accounting," he says, "and I figured out that I'd made an average of about $4,200 a year as a writer. I still felt more or less like a success just for the fact that I continued to want to do it. When the whole society is geared to security and finding a niche, just to sustain something creative is a triumph."

Endless Love began as the product of a daydream—"an image," Spencer says, "of a boy, maybe seventeen or eighteen, and a girl, maybe fifteen or sixteen, who are sleeping together. The boy has spent the night at the girl's house, and now the whole family is having breakfast together. I wanted to write about that boy, I wanted to write about that family, and I wanted to write about that love affair. I poked around for about a year trying to find a way to do it."

Much of that year was spent in a rented house in Athens, Vermont. Spencer had split up with his first wife and moved in with Coco Dupuy, and they decided to leave New York and try to live off unem-

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ployment. It was a romantic time. "*Endless Love* was very much a part of living with Coco, alone, outside New York. All the original gestures toward it were made in the solitude we shared."

What made *Endless Love* extraordinary was Spencer's ability to turn an obsession bordering on madness into something understandable and sympathetic. The purity of David Axelrod's passion becomes a justification in itself. "If endless love was a dream," writes Axelrod/Spencer, "then it was a dream we all shared, even more than we all shared the dream of never dying or of traveling through time, and if anything set me apart it was not my impulses but my stubbornness, my willingness to take the dream past what had been agreed upon as the reasonable limits."

Indeed, while Spencer himself has not taken his own passions to such extremes, emotional intensity is something he seeks out and thrives on. "It's attractive to me in my work, and it's attractive to me in my life," he says. "One of the luckiest things for me is that I looked for a passionate attachment and, having found it, not only kept it, but kept it feeling pretty new. I married someone, from New Orleans, who's real, real intense, and speaks from the bottom of her heart all the time, and who I admire a lot." It was his wife, in fact, who gently encouraged Spencer to expand the extraordinarily graphic scene in *Endless Love* in which David and Jade are reunited and make love for the first time in years. Originally just a page or two, it ended up running nearly 30 pages.

"I'd been working on that section of the book for a couple of months," says Spencer, "and I gave it to Coco and she read it and she got that terrible look on her face. We've all seen that look, when they love you and they have to tell you something that's going to make you feel so bad. She said, 'You know, we've been waiting a long time for the two of them to get together, and I really think you have to do more than what you've done.' I was exhausted and I just wanted the book to be over. So I did what any man would do: I didn't talk to my wife for a few days. But finally I did go back, and the book is better for opening that scene up."

SPENCER'S EXHAUSTION WITH *Endless Love,* after the three years he spent writing it, partly accounts for his decision to turn to screenplays. He was not asked—nor was he eager—to write the screenplay for *Endless Love,* however. The movie version of the book, directed by Franco Zeffirelli and starring Brooke Shields, was disappointing to nearly everyone, including Spencer. "It was dull, and I'm not sure why," he says. "I read the screenplay, by Judith Rascoe,

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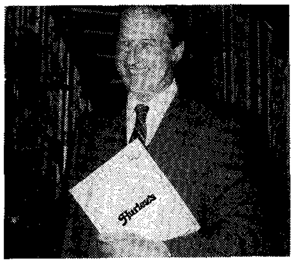

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which was a lot better than the movie. They didn't cast it very well, and they had a director who had a lot of talent, but not for telling a contemporary love story."

The first screenwriting project Spencer took on was *Split Image*, based on a story about cults and directed by Ted Kotcheff. He enjoyed seeing the way the business worked, the negotiations, the jockeying for power. But the writing itself was unsatisfying. "Toward the end, I wasn't seeing eye to eye with anyone on the project," he says. "I went in to the producer and I gave a point-by-point, reasonable argument about why I thought what I did. I blew them out of the water. They had no answers to any of my arguments. The next day I was fired."

Spencer then worked with Brian DePalma on a movie called *Act of Vengeance*, about the killing of Jock Yablonski, a candidate for the presidency of the United Mine Workers. This time, the disappointment took a slightly different form. "I liked working with Brian, and I liked the script quite a bit, and I heard all sorts of great things about it," Spencer says. "But then nobody would make it." (The movie was finally done for Home Box Office late last year by another director and on a low budget.)

COUNTRY LIFE: *"People don't just drop in."*

The screenwriting project Spencer learned most from was one for Robert Redford. "It was an interesting experience because he's so smart about movies, and I got to see how a real movie person thinks. On the other hand, it was a real exercise in frustration. Redford had bought this book called *The Love Hunter* about a guy with multiple sclerosis, his wife, and their best friend, who falls in love with the wife. Originally, Redford wanted to play the guy with MS, and I wrote it like that. When I finished, he said he liked the script very much, but he didn't think he could play a guy with MS, and could I write it again so he could be the other guy? So I wrote it again, and he still didn't want to do it."

During this time, Spencer was determined to balance two careers. But as his novel stalled, he began to have doubts. "In retrospect, I wasn't prepared for the price that you eventually pay as a screenwriter. The price is that you become sort of unconsciously attuned to the fact that what you write isn't going to make a difference. That can make you a little cynical, which is just death for a novelist. In order to sustain the huge improbable enterprise of writing a novel, you have to think that it does make a difference, that what you are doing is important."

FINALLY, TWO YEARS AGO, SPENcer turned his full attention to *Waking the Dead,* a book about the struggle by a bright, young, driven lawyer to make ethical choices, even as he seeks to realize his political ambitions. The title refers, specifically, to his growing conviction that the girlfriend he thought had been killed in a car bombing is still alive. But the title also echoes the book's concern with the country's dormant idealism.

"I was interested in writing about the moral impulse in politics," says Spencer, "the idea that we have left this work to people who don't necessarily represent the best of what we are. I wanted to see what happens to a person who stands for something more but is cast into a world that is pretty cheap. I was also interested in the idea of this man having a relationship with a woman whose impulses were purely moral and totally unconflicted."

Waking the Dead's hyperbolic, even melodramatic quality is not something Spencer apologizes for. "Churches aren't supposed to look like living rooms, and novels aren't supposed to be like real life," he says. "There are different atmospheres and possibilities in a book that don't exist in real life. If they did, what would we need novels for?"

In the end, Spencer finds, he is most fulfilled when he is alone in his room with his typewriter and his imagination—keeping at bay the seductive distractions that hover at the door. "It's very easy," he says, "to buy into a system of judgments and rewards that have nothing to do with what really sustains the spirit of true work and art. I don't want my own sense of myself to rise and fall on the size of my last paperback sale, or what other people are saying. I've always believed that my best work comes from keeping pretty close to my own counsel. It's just a stupid, tragic waste to forget that what really gives me pleasure is to feel I've put in a good day's work." ■

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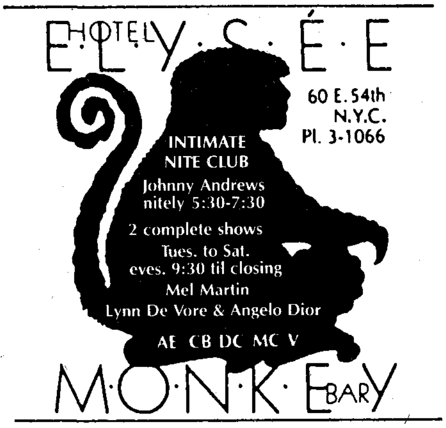
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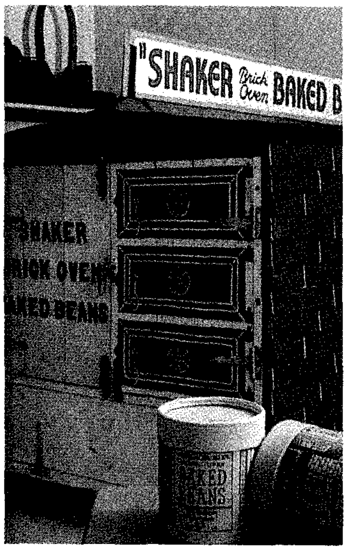
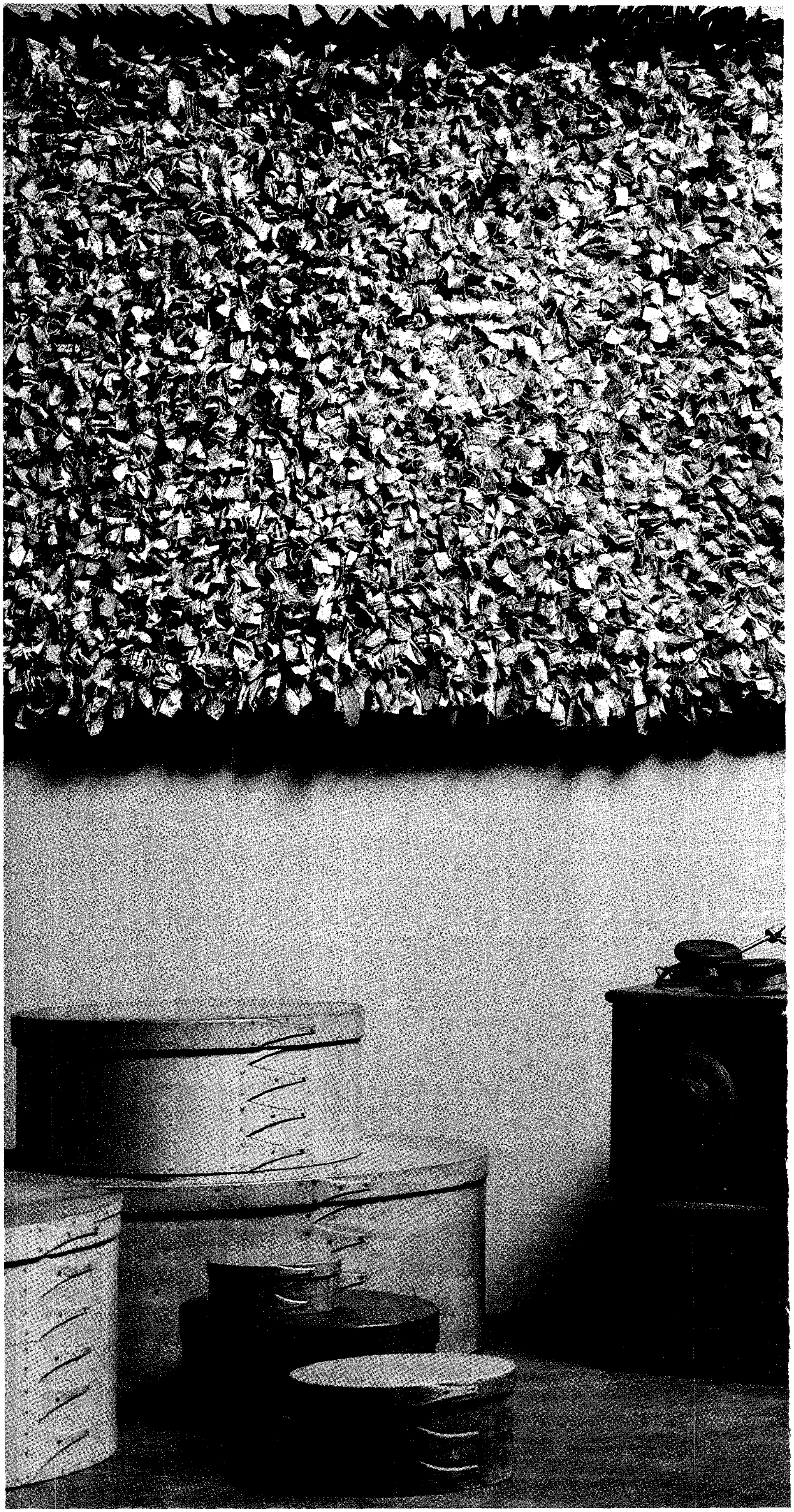


Nineteenth-century Shakers supported themselves by selling chairs, garden seeds, and their own "improvement," the flat broom (top). When industry began mass-producing these products, the Shakers turned to selling baked beans. The fabled purity of Shaker design also fell prey to the twentieth century: "Shaker Brick Oven Baked Beans" were dispensed from wagons decorated with ersatz brick and printed "oven doors."

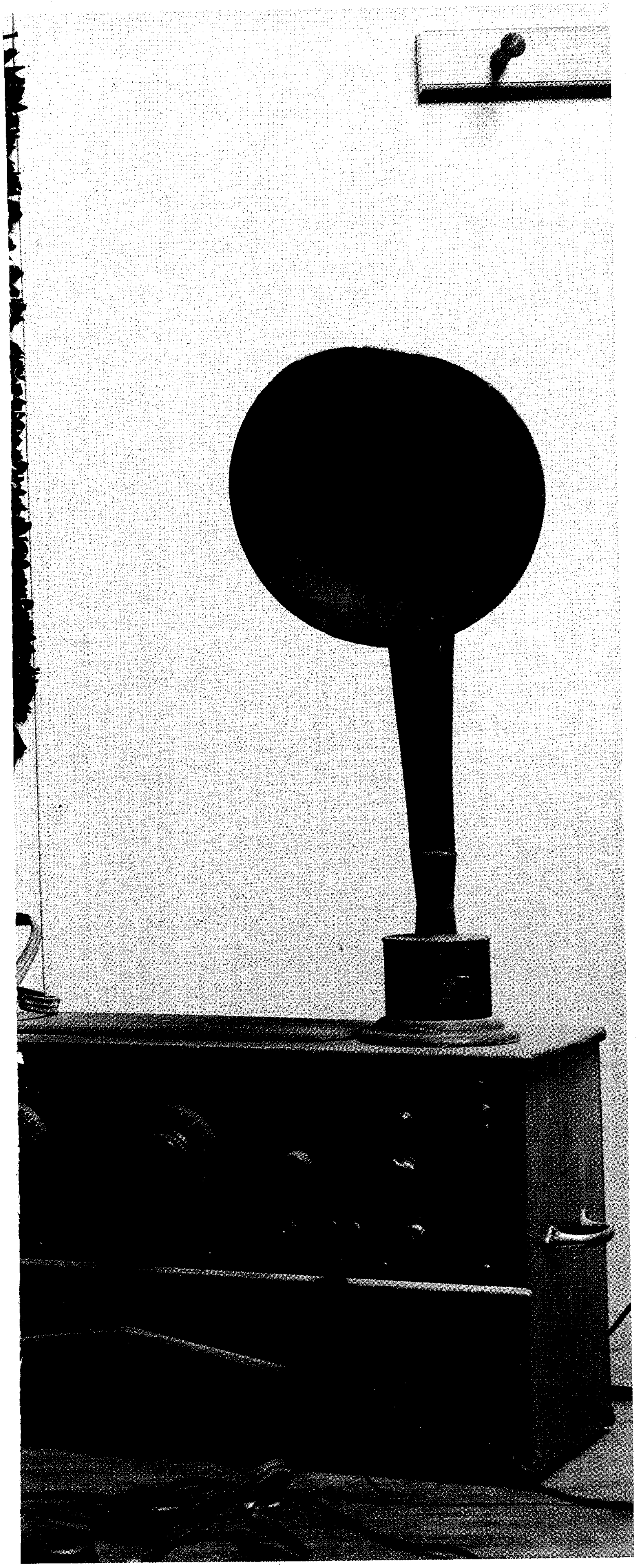


Early-nineteenth-century oval "nice" boxes reflect Shaker austerity. Twentieth-century Shaker objects are more worldly. The shag rug (right, above) was made by Sister Jennie Wells around 1930. A radio with earphones (far right) was built in 1924 by Brother Irving Greenwood, who later added speakers so sisters working in the kitchen could listen.

PHOTOGRAPHED BY JEFF MCNAMARA

BY

MARILYN BETHANY



SHAKER UPDATE

"Why, those people would grab the chairs right out from under us if we'd let them. Our furniture is very fashionable all of a sudden, you know. I understand it's called modernistic."

—Sister Jennie Wells, Shaker eldress, speaking to a reporter in 1947

When the Whitney Museum show of more than 100 Shaker artifacts opens later this month, it will confirm what most of us have known for quite a while: The sophisticated designs that came out of Shaker communities in their heyday—1820 to 1840—jibe perfectly with modern sensibilities. Less well known is what happened to Shaker design as the nineteenth century wore on. That's a tale that unfolds beautifully at the Shaker Museum in Old Chatham, New York, where these pictures were taken and where displays of more than 15,000 objects trace the Shakers well into the twentieth century.

Here at Old Chatham, we see the range and humanity of the Shakers, whose design changed with the rural taste of the outside world. How do the few remaining Shakers live today? It seems, says museum director Viki Sand, that they have long since sold off their valuable antiques. Consequently, their dwellings have lost much of their eye appeal, and a certain Sears, Roebuck element has crept in. ▬

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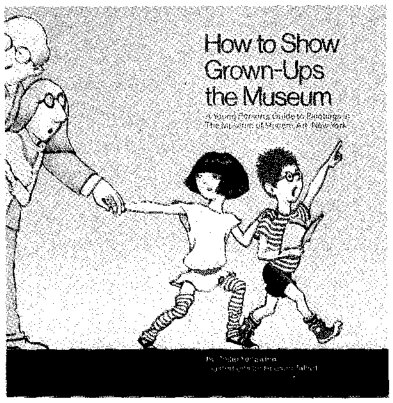
By Corky Pollan

Young at Art

Give this slim volume to your eight-year-old and you can forget about art-appreciation courses. With a copy of Philip Yenawine's *How to Show Grown-Ups the Museum* ($5.95) in hand, your youngster will guide you through the Museum of Modern Art, helping you to know what you're seeing when you look at the paintings. You'll learn about color, line, shape, and composition; why there are no lion-paw prints in Rousseau's *Sleeping Gypsy;* and how Mondrian "balanced" his work. Your child will be so knowing, you may want to grab a copy and dash to MOMA to cram before your wise one's tour begins.



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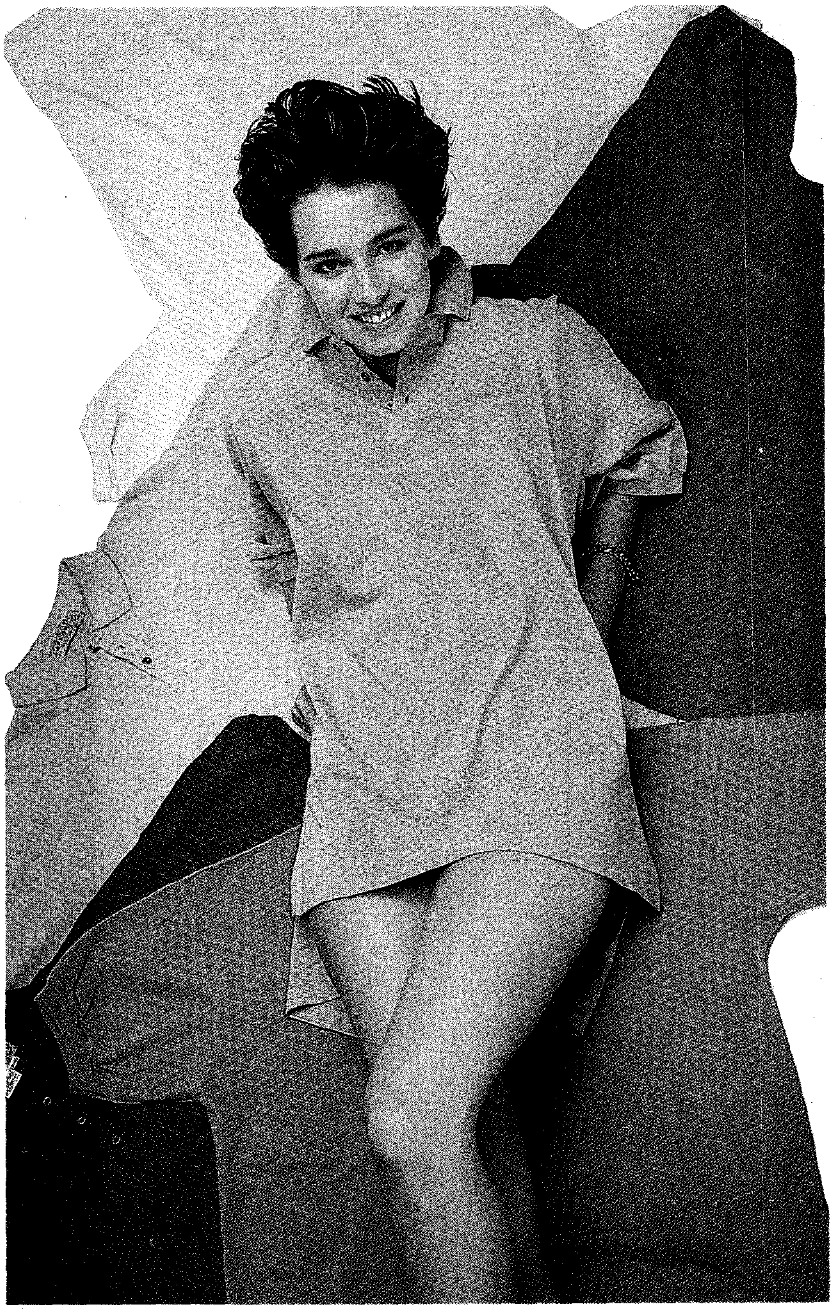

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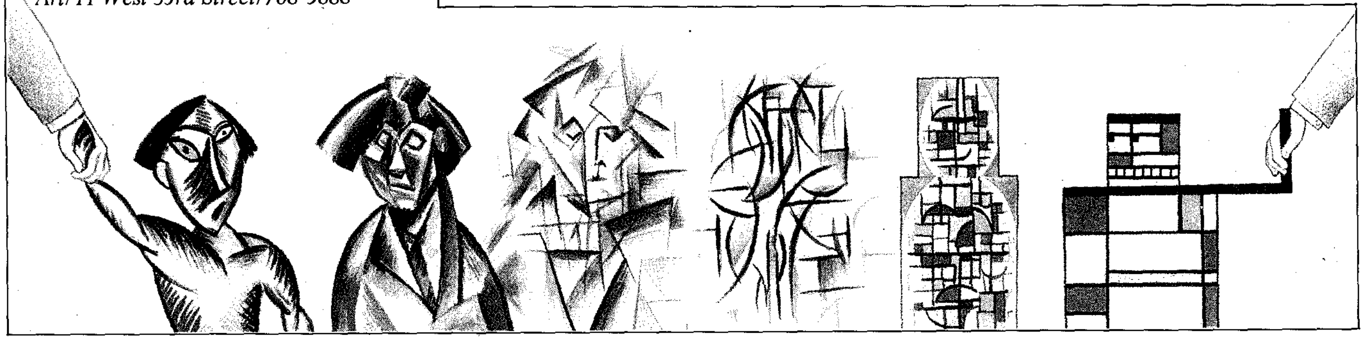
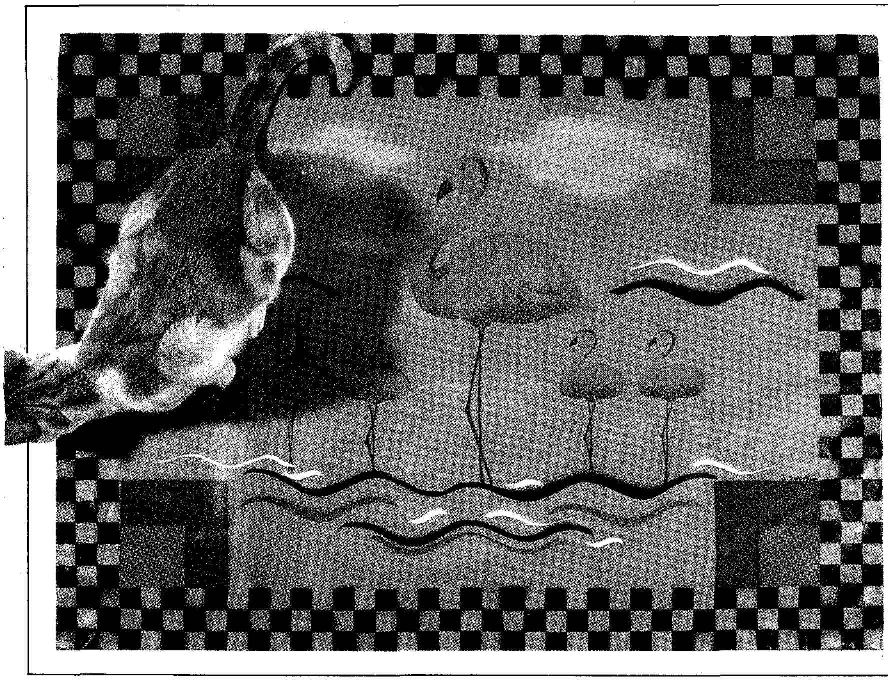


Photograph by Ken Shung (model: Teresa Quirk of Wilhemina.
Hair and makeup: Kent Rulon). Illustration by Hudson Talbott.



Rug Addiction

We first met Joan Dworkin when she was assistant art director here at *New York*. So it didn't surprise us that her colorful canvas floorcloths display a strong sense of design. "After years in the corporate world," Dworkin says, "making rugs is like being on retreat." Perhaps that explains their joyfulness. Dworkin cuts her own stencils, paints each rug on heavy canvas, then seals it with a double coat of polyurethane for durability. She paints flowers, geometrics, coffee cups, whatever—in country, Art Deco, or Memphisy styles—and she'll do them to match color samples. Our favorites: her delightfully silly designs from the thirties. Floorcloths 20 by 30 feet are $80 to $100; 20 by 40 feet, $100 to $150; 30 by 40 feet, $135 to $200; larger sizes by special order.

JOAN DWORKIN/*By appointment/661-0006 or 206-4087*

A Brew Kind of Love

At a time when coffee-bean stores have been swallowed up by gourmet shops and by Korean markets dispensing coffee beans along with the salads and the muffins, Oren Bloostein has opened Oren's Daily Roast. What Bloostein offers in his shop, devoted exclusively to coffees and teas, is freshness. He buys his beans green and roasts them in very small batches right in the store. With 37 coffees to choose from (not counting the blends), 11 water-processed decafs (plus 4 European-processed ones), and sixteen kinds of tea, this is no place for the indecisive. But each day there's a different coffee to sample by the cup, and Bloostein is around to help you decide on a blend of your own. The prices? As good as the coffee. Most beans are in the $5.99 to $7.99 range, including Beowulf, a unique and powerful espresso ($5.99). And there's Arabian mocha (a bean so rare, Bloostein calls his customers to alert them when he's roasting it) for $15.95 and Jamaica Blue Mountain (the only coffee that's pre-roasted) for $18.99.

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If you crave the flavor of freshly roasted chilies, Mexican-style beans, and guacamole that tastes homemade, you'll find them all to go at Kitchen, in Chelsea. Even when the big (fifteen ounce) burritos get a bit "gourmet" and the filling runs to Indian vegetable stew, these freshly steamed flour tortillas lined with a melt of Monterey Jack are irresistible ($3.75). Owner Stuart Tarabour's list of Cal-Mex inspirations includes a side of fresh guacamole (eight ounces, $3.50), a quarter-pound bag of yellow and blue corn chips ($1.15), and a wonderful chili-laden tamale pie ($3.25). Kitchen also turns out remarkable Cajun meat-loaf sandwiches on—of all things—Italian flatbread ($3.95). There are three to five kinds of bread pudding, such as mocha chocolate Jack Daniels and pink grapefruit, every day. Our favorite is coconut, but of course, we haven't tried the one with bits of Heath Bar yet ($1.85). **—Jane Freiman**

KITCHEN/*218 Eighth Avenue, near 22nd Street/243-4433*

Photographs: top, David Kelley; left and right, Donal Holway.

Theater/John Simon

LOWER EAST SIDE DEPTHS

> "... It's a motley crew in *Cuba and His Teddy Bear,* their doings as dark as they are ludicrous; but not very much goes on..."

CUBA AND HIS TEDDY: *Robert De Niro and Ralph Macchio as father and son, at the Public.*

THE DEATH OF REALISM (AND OF ITS twin, naturalism) has been often announced, but always prematurely. Realism remains with us, even as portrait painting remains. Certain faces will always be worth preserving in paint, even as certain raw facts (invented perhaps, but still facts) will want, indeed demand, to be presented undoctored, unsophisticated, uncooked. Naturalism is the steak tartare of literature: good, even if not recommended as a steady diet.

Cuba and His Teddy Bear is the first full-length play by Reinaldo Povod, a "26-year-old Hispanic playwright born and raised in New York's Lower East Side," the program reads. The name Povod, however, suggests some Slavic, perhaps Jewish, ancestry and has, at any rate, a racy melting-pot smell to it. Lower East Side suggests lower depths, and, sure enough, the play is a *Lower Depths* mixed with *Short Eyes, The Connection,* and even a bit of Kaufman and Hart. A zesty enough stew for a young playwright to cut his teeth on, and if you think stew is not hard enough for tooth cutting, you haven't tried this one.

Cuba is a Lower East Side Hispanic drug pusher who collaborates with Jackie, a Brooklyn Jew and godfather to his son, Teddy, who is pushing seventeen. Cuba, whose wife left him to return to Puerto Rico, is a good father, according to his lights—"You were the only kid walking around the Lower East Side in 250-dollar suits," he lectures Teddy. But he is almost illiterate, has been shot at and jailed, snorts some of the coke he sells right before Teddy, and is, for all his pious (though mumbo jumbo–infested) Catholicism, not the ideal parent for a sensitive boy with literary talent and aspirations who simultaneously loves and execrates him.

The theme—as the play, which tends to wear its meanings on its sleeve, keeps reminding us—is retribution, but differently interpreted by Cuba and Teddy. For even as the sins of the fathers are visited on the sons, the ingenious offspring come up with related sins to visit on their progenitors. Teddy, loving and obedient as he is, dishes out as good as he takes. And Jackie stands by commenting—approvingly, wryly, or hysterically, to suit the occasion. Others, too, get into the act: Che, the addict turned playwright ("I am a junkie who steals, but I'm a junkie who steals with a Tony award"), whom Teddy deludedly reveres, and the sinister black dealer, whom Che brings along to deal with Cuba and Jackie. Also Redlights, a Hispanic client of Cuba's, and his girl, Lourdes, used mostly for comic, or comic-sexy, relief.

A motley crew they are, their doings as dark as they are ludicrous. But for all the violence and decadence (Che has evolved far enough to encompass both), there is not very much going on in *Cuba and His Teddy Bear*—which could also be described as a lower-Hispanic *Long Day's Journey Into Night*; indeed, when the characters shout all at once, as they repeatedly do, a Jonathan Millerized *Long Day's Journey*. Without, needless to say, the genius of its prototype, but not entirely without its compassion. A junkie's blood, the play informs us, is thin; and so, for all its churning and occasional spurting, is the blood of this play. "Are you happy?," Cuba keeps asking his son, who waffles and, when pressed, "How happy?," responds with "A little happy." We, likewise, feel a little happy about this overlong play: sometimes amused, occasionally slightly moved, and quite frequently bored.

But the boredom is mitigated in two ways. We do learn something about how a not inconsiderable segment of the population lives or partly lives, and we are treated to some exceptionally fine acting under Bill Hart's carefully, almost too carefully, thought out direction. There are times when the choreography of frustration and violence seems rather too rich—though perhaps only because there is nothing to deflect our attention from it. And what makes the staging even more intricate is Donald Eastman's persuasively grim set that deliberately hides some of the action in half-visible rooms, so that we sometimes glimpse the characters rather than see them. Moody lighting by Anne E. Militello and aptly garish costumes by Gabriel Berry heighten both the naturalism and the drama.

Yet the chief glory is the acting. In the difficult part of Teddy, Ralph Macchio at first somewhat overdoes the physical furtiveness and ocular deviousness of the emotionally battered child, but by the second act he comes through with power and grace. As Cuba, Robert De Niro is every bit as effective and affecting as in his best movie roles—more than which I needn't say. Burt Young superlatively underplays Jackie, making him lovable but never cute. The Che of Michael Carmine is a scary combination of poetry and putrefaction, of charm and horror. And Wanda DeJesus, Nestor Serrano, and Paul Calderon are letter-perfect in lesser roles. So there you are. ■

Photograph by Martha Swope.

Art/Kay Larson

ROSETTA STONES

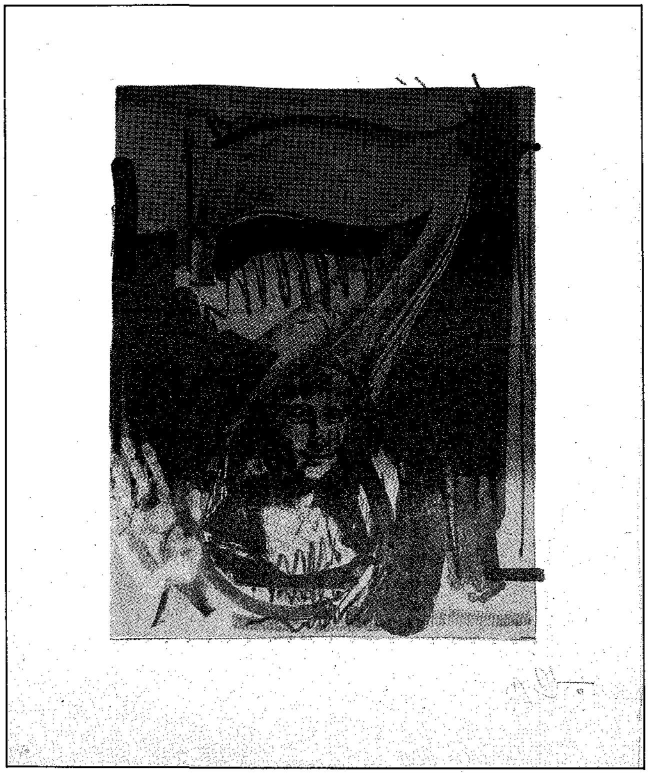
"...Jasper Johns is blissfully at home with his prints. They take on an indulgent richness from the trace of his decisions..."

"I DON'T GET IT," SAID A FRIEND AND fellow traveler in art who is puzzled by the eminence of **Jasper Johns.** It's hard to blame him, because what's best about Johns is that there isn't anything to get. Johns himself says, "I've always considered myself a very literal artist." You could think of him in kinship with Samuel Beckett, another mind that blooms from bedrock. For John Updike, who could be speaking about Johns, Beckett represents "an absolute of purity and negation by whose light all else in contemporary literature appears somewhat superfluous and unclean."

The intellectual penumbra that defines Johns's place in modern art tends to shadow the simplicity of the paintings. Hence the value of "Jasper Johns: A Print Retrospective," at the Museum of Modern Art, a show of profound and lyrical economy. Riva Castleman, director of the Department of Prints and Illustrated Books, is forthright: "There is little question that Johns has contributed more, qualitatively, than any living artist to the printed form of art."

The retrospective, which includes some of the earliest prints from the 1950s, is also circumscribed at its other end: Johns indicated to Castleman several years ago that he had said what he wanted to say with prints and would quit them. (He's been almost as good as his word; since 1983, he has done only a handful.) His career, in general, seems to be on a pivot. His last show of paintings, at Castelli Greene Street in 1984, was a recap of well-used notions, uncharacteristically jumbled into a kind of nostalgic pile of memories, like a scrapbook unbound. A set of paintings in the 1985 Whitney Biennial was stranger yet: a favorite theme restated in trompe l'oeil, as though the painter were mocking himself and his pretensions. Now the word is that he's painting again, and in a new way. The Modern's print retrospective may be considered a summary of classic Johns.

Classic Johns presents us with a dilemma and then begs the question. His work is exactly as it appears; the problem is, how does it appear? Endless doctoral dissertations are no doubt destined to be written in reply, thereby illustrating the paradox of simplicity: that to explain it takes far more words than are conscionable. Johns puts two unlikely things together and comes up with three. He is a visual opportunist who has solved the modernist's greatest conundrum—in an abstract picture, you need to cover the surface somehow—by reaching out at arm's length to commandeer whatever is around. Within arm's length are: words and letters, the painter's arm, Duchamp and Munch, paintbrushes, the picture's edge, flags and maps, the American trompe l'oeil painter Peto, the Mona Lisa. The pragmatist's grasp is also a major act of self-willed abstinence and Zen-like intellectual clarity: "an absolute of purity and negation."


MODERN GIOCONDA: Figure 7, *lithograph, 1968.*

Since the print medium is more evidently and purely an art of surfaces than is painting or drawing, Johns is blissfully at home here. Even when his prints are variations on themes first stated in the paintings, they take on an indulgent richness that comes from the visible trace of the artist's decisions on the lithographic stone. Tracing Johns through his decisions is like tracking an elusive animal by its paw prints. You can get to where he is only by following the evidence.

Johns has had a tremendous influence on a younger generation of artists, for whom his switchback trail through the universe of choices is an overwhelming case of pathfinding, a study in the possibilities of pure conjunction. David Salle (just one artist among many deeply indebted to Johns) has converted the arm's-length technique into a philosophy of random appropriation, in which the act of appropriating is itself enough (supposedly) to guarantee the meaning of stolen images. The difference between Johns and his disciples, however, is crucial. Johns, in groping around within arm's reach, has made a monumental decision to say no to significant meaning. An artist like Salle, who just had another mammoth show at Castelli, is in hot pursuit of significance. He and other artists who share the impulse want "appropriation" to become a methodology of its own, a justification to carry all the intellectual weight of the act of painting. Appropriation is the hot ideology of the eighties.

Johns never made appropriation into a rationale, because he never needed one. He is an intellectual but not a conceptualist; his followers, who feel vulnerable without a rationale, are conceptualists who have declined to see the importance of his act of negation. The presumption is that borrowing moral authority is the same as owning it yourself, a notion that can be sustained only until the loan comes due. Johns's enduring contribution is his pragmatism, which leaves him free to explore the sensuality and primacy of the touch of the artist's hand.

That touch—especially in prints—is ecstatically beautiful. At the Modern, Johns is magnificent in the details: the grainy, greasy tusche wash that gives such an earthy texture to the lithographic

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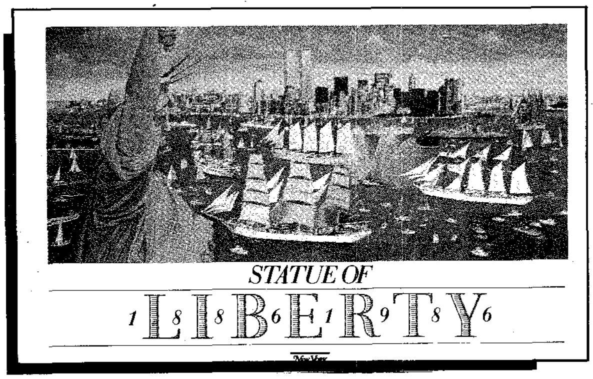

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stone; the carefully orchestrated drips and swatches that slide into transparency and luminosity; the perfection of color, which is, in Tom Hess's phrase, like "whistling in a graveyard," settling the anxiety of choice by the simple courage of action. (11 West 53rd Street; through August 19.)

Christopher Le Brun IS ONE OF A SMALL number of transnational British artists who have struggled to translate the overwhelming legacy of Constable and Turner (and Fragonard and Böcklin) into a form that would be intelligible to moderns. I have sometimes been in doubt about his solution: In most of his sweeping canvases, a white horse emerges from a stormy abstract sky, a kind of impersonation of past Romanticism (the horse usually sprouts wings, Pegasus-like). Le Brun proposes—correctly, it seems to me—that the classical roots of history painting (and of Romanticism itself) are admissible into the art of the twentieth century only as a phantom, a reminiscence of dead, lost times.

Le Brun's problem has been to wrest the phantom into the modern world without making disastrous concessions to either tradition. I wasn't so impressed with his earlier works, which seemed to achieve conjunction by main force. The key, as he has lately discovered, is to unleash his passionate love of oil paint, that supreme postmedieval vehicle of Romantic fantasy, the one enduring link between us and Constable. The latest paintings, fresh with a new delicacy, are set within a clear-water twilight that vibrates with sound and movement. A drummer boy in a void is surrounded by a voluminous, rattling darkness. Pegasus's wing is in solo flight within a gray cloud; by the exaltation of his hand alone, the painter causes the air to quiver with the wingbeat. The past—especially the greatness of the British past, a specter that haunts its modern artists—reappears as a visitation, a wingbeat of angels, refusing to die. (Sperone Westwater, 142 Greene Street; through May 31.)

In brief: APPROPRIATION IS NOT THE same as borrowing; artists have done the latter since the beginning of time. **Richard Beckett,** for instance, borrows Picasso prints and other pre-worked images, and subjects them to a transformation. Cut up, reassembled, and overpainted, these incarnations from early masters become a kind of underpinning for pictures that seem to billow like a dust cloud from an exploded shingle factory. Duchamp and Picasso meet in midair and disappear under Beckett's heavy editing. What emerges is a picture in its own right, at worst awkward and pasted together, at best elegant and rollicking and subtly hilarious. (Barbara Toll Fine Arts, 146 Greene Street; through May 31.) ■

Music/Peter G. Davis

THE KEY TO BABBITT

"...His pursuit of perfection invariably gives his music, when accurately performed, a glowing intensity and an expressive purity..."

"THE MUSIC OF **Milton Babbitt** MUST BE played from the heart," insists **Robert Taub,** both on the jacket of his new record, devoted to Babbitt's piano works (Harmonia Mundi HM 5160), and in the program notes for his recent Alice Tully Hall recital celebrating the composer's seventieth birthday this month. And so it should. For well over 30 years, even listeners with unusually agile minds and keen ears have struggled to sort out the intimidating complexities of Babbitt's scores, only to throw up their hands in defeat. Perhaps the time has finally come to toss aside those row charts and stop fussing over such arcane matters as pitch class, combinatoriality, and source set. While waiting for the head to catch up with the intellectual rigors of this music, we might just as well relax and enjoy what can be heard.

And Babbitt has certainly given us plenty to hear—and, I think, much to enjoy on a purely visceral level. To continue quoting Taub, whose own head, heart, and hands are obviously deeply committed to every note: "The dazzling, highly imaginative pianism—enormous registral leaps, juxtaposition of dynamic extremes, highly complicated rhythms, innovative pedal techniques—always serves an intensely musical end, which, as in all great works, should be so completely mastered that the music is free to soar in performance." True enough, but even Taub's eloquent words only begin to suggest the busy exterior of a typical Babbitt piece. This is "maximal" music of extraordinary richness and inventive breadth, and I suspect that the sheer multiplicity and rapid sequence of events, rather than their supposedly impenetrable syntactical organization, account for the difficulties most people encounter when listening to this challenging composer.

The nine works on the recording are presented chronologically, and they give a concise overview of Babbitt's development from 1947 to the present. Heard in sequence (preferably no more than one or two at a time), these pieces trace a fascinating path from a received style grounded in Schoenbergian twelve-tone technique (*Three Compositions* of 1947–48) and Webernian compression (*Duet* and *Semi-Simple Variations,* 1956), through a period of self-discovery (*Partitions,* 1957—"the first piece in which I dared write everything I wanted to," says Babbitt—and *Post-Partitions,* 1966), and arriving at the extended scores of the past dozen years, works that sound to me like some of the most brazenly original keyboard music written in this century: *Tableaux* (1973), *Reflection* for piano and synthesized tape (1974), *Canonical Form* (1983), and *Lagniappe* (1985).

COMPOSER AND PIANIST: *Milton Babbitt with Robert Taub, a gifted interpreter.*

What I especially like about Babbitt is his ferocious sense of responsibility for every note he puts on paper. To some, this has always translated as cold, calculated, clinical academicism, but I hear it as a pursuit of perfection that invariably gives his music, when accurately performed, its incredible glowing intensity and expressive purity. Regarded in this light, Babbitt might even be considered the ultimate romantic composer who quests for a precisely conceptualized and very personal ideal of musical beauty. I also think that we are far enough away from the so-called "post-serial" period of the 1950s to realize that not every composer who explored this now unfashionable style was automatically purveying arid, unlistenable junk. It is hardly Babbitt's fault that the idiom attracted so many no-talents, and it would be absurd to let their forgettable efforts obscure the creative stature of his achievements.

Over the years, Babbitt has been championed by a number of superb pianists, which must partially explain why he has written so prolifically, so uncompromisingly, and so effectively for the instrument. Earlier this season, Alan Feinberg gave the world premiere of the composer's Piano Concerto with the American Composers Orchestra, and later, at a recital at the 92nd Street Y, he introduced a major new solo piece, *About Time.* Taub's Babbittiade in Tully Hall (the program also contained music by Bach, Brahms, and Ravel) featured five of the works on the Harmonia Mundi disc, including two written especially for him, *Canonical Form* and *Lagniappe.* The pianists are more complementary than competitive—Feinberg's infallible fingers revel in projecting the music's virtuoso fantasy, while Taub uses his formidable technique to explore the introspective, lyrical side of Babbitt's genius. Listening to each musician is a consistent pleasure, and no composer could possibly wish for more brilliantly gifted advocates.

Carnegie Hall HAS JUST EMBARKED ON an extensive, $50-million restoration, and for some strange reason the staff seems slightly nervous that everyone will forget about the place before the hall reopens on December 16. Doubtless many re-

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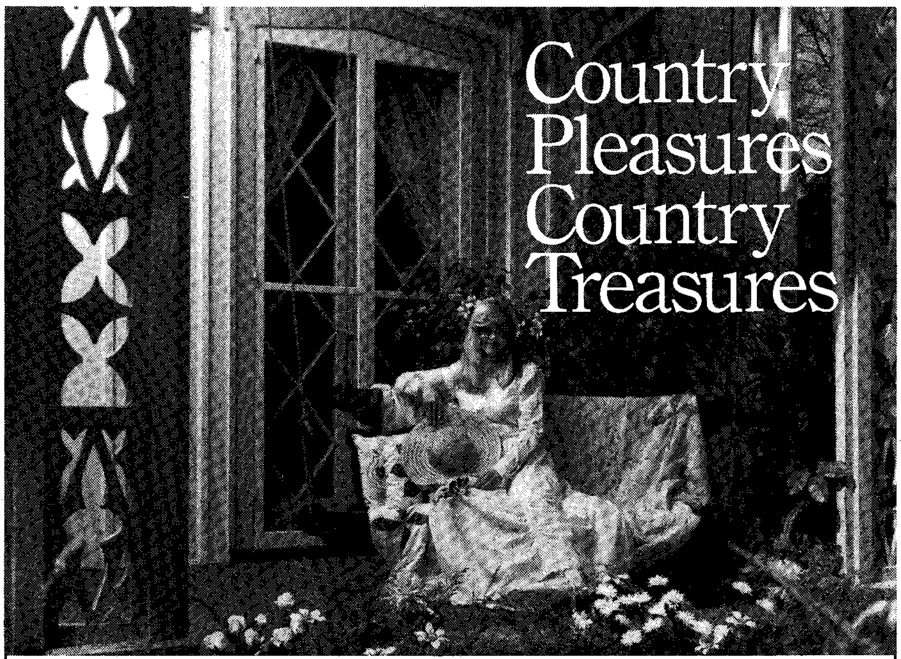

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minders and progress reports will be issued over the next six months, and I suspect that most people, musicians and audiences alike, are counting the days until Carnegie resumes operation and New York's musical life gets back to normal.

The work to be done is complex, but the goals are simple: to return the main hall to the nineteenth century and bring the rest of the building into the twenty-first century. Most important, that means removing the two unsightly baffles and a drab teaser curtain that hang over the stage area and restoring the original ceiling, which was torn down 40 years ago during the filming of *Carnegie Hall*—too high a price to pay, even for this delightfully dreadful B movie. That and the even more delicate retouching of the auditorium will have to be carried out with extreme care if Carnegie's most precious commodity—the hall's acoustics—is to remain undisturbed. Meanwhile, the cramped spaces of the main lobby and other public areas are to be expanded, the backstage facilities rebuilt, and the innards modernized—projects long overdue and well worth a six-month wait.

Until the workmen arrived, though, it was business as usual. Among Carnegie Hall's final pre-renovation guests who promised something special were the **Los Angeles Philharmonic** and the **Cleveland Orchestra,** although only Cleveland delivered the goods. This has been André Previn's first season as music director of the Los Angeles band, and I would not like to make a rash judgment on the basis of one concert. Still, Previn looked tired and the orchestra sounded tired, especially during Mozart's Piano Concerto in G (K. 453), a flat, passionless performance with the conductor playing and also leading at the keyboard. After intermission came Britten's choral *Spring Symphony,* a gorgeous bouquet of seasonal songs set to English lyric verse. Apparently the piece is very dear to Previn, although no one would ever guess from the colorless orchestral playing, let alone the pallid vocalizing of Sheila Armstrong, Anne Howells, and Martyn Hill.

The Cleveland Orchestra is now safely in the hands of Christoph von Dohnanyi, and I regret hearing only one of the group's three recent New York concerts. Dohnanyi's quiet authority, shining musical integrity, and thoughtful programming may seem unassuming at first, but the results are almost always deeply satisfying—Bartók's *Music for Strings, Percussion, and Celesta,* for example, has never sounded more suave, supple, or suggestive than in this restrained interpretation. Isaac Stern, president of the Carnegie Hall Corporation, gave a disagreeably coarse account of Beethoven's Violin Concerto, but for purely sentimental reasons I suppose no more appropriate soloist could have been chosen to bid the place *au revoir.* ■

Movies/David Denby

LETTER FROM CANNES

"...Strange love objects—a homosexual housebreaker, a Sex Pistol, a chimpanzee—figure in this year's festival films..."

ODD COUPLE: *Michel Blanc and Gérard Depardieu in Bertrand Blier's* Tenue de Soirée.

AS I WRITE THIS, I AM LOOKING AT LIBYA. Or at least "toward" Libya. I sit in a pleasant, red-carpeted room with brass beds, high ceilings, and floral-patterned wallpaper, and every few minutes I turn toward a double set of glass doors leading to a small terrace. Through lace curtains that flap quietly in the breeze, I can see, beyond my hotel, white masts by the dozens—the sailboats and fishing boats docked in the old port of Cannes. And beyond that, farther out on the quay, the gigantic oceangoing yachts, formerly owned by the super-rich, now rentable at night for very long parties. And still farther, at the very end of the quay, a seventeenth-century galleon. Some 220 feet long, it is outfitted with 120 cannons, complicated rigging, and a large carved figure on the bow, half naked and holding a trident. The galleon is called *Neptune*, and for some of us, it is an all-too-convenient symbol of the current state of the cinema. Roman Polanski had it built, at a reported cost of $8 million, for his $30-million fiasco *Pirates*, and the joke is that Polanski doesn't even use it all that much in the film. According to Cannes rumor, *Neptune* will stay in the old port as a museum.

In brief, *tout va bien*. The Cannes Film Festival is the same, the cinema is the same, and the Libyans stayed home. Which came as no surprise to the French, all of whom profess to be completely amazed at the number of Hollywood figures canceling out (virtually every major actor, director, and studio executive. The most important American actor on La Croisette was... Griffin Dunne). At the upper levels of sophistication, this amazement takes the form of a flicker of annoyance followed by a tight little smile—the Americans, one gathers, have dominated the festival often enough. At the lower levels, the reaction was somewhat rude. When America's most famous warriors canceled, *Libération*, the Paris left-wing daily (a sort of everyday *Village Voice*), threw a single raspberry: "The Stallone puppet deflates at the first sound of a wet fart."

The French, of course, were not taking any chances. As you may have heard by now, there were enough festival guards, ushers, local gendarmes, and assorted goons on hand to protect Imelda Marcos's entire shoe collection. Stallone would have been safe. For journalists, unused to this concern, the experience of being frisked, searched, or seriously eyed may not be entirely unpleasant.

Security was especially tight at the press conference held in the Carlton by Menahem Golan and Yoram Globus, the Israeli cousins (the go-go boys, *Time* calls them) who control Cannon Films. These two movers are turning into the show-business story of the year, if not the decade. In the last few months, Cannon, formerly a cheapster outfit devoted to action-adventure schlock, has made the following moves: It bought a major British entertainment company, complete with theater chain and large production facility; negotiated for the purchase of a large American theater chain; and announced the construction of a seventeen-theater complex in Piccadilly Circus. At Cannes, the posters for Cannon productions were arrayed in groups along La Croisette. Over 40 films have been announced—the usual commando-raid movies but also a variety of films to be made by certifiably highbrow directors, some of them normally considered unbankable, or semi-bankable, including Godard, Barbet Schroeder, Hector Babenco, Robert Towne, and many others.

Some of the Cannon plans sound like put-ons—for instance, no fewer than three films by the Soviet émigré director Andrei Konchalovsky; a remake of *Born Yesterday* with Walter Matthau and Whoopi Goldberg; or an adaptation of Norman Mailer's novel *Tough Guys Don't Dance*, directed by Mailer himself. And some undoubtedly will never appear: Cannon traditionally uses the announcement of a film as a starting point to raise production money, and if the financing runs into snags, the movie doesn't get made. Still, this much support for the cinema's artists can't be dismissed as Cannon's attempt to buy its way into heaven. The go-go boys must be taken seriously.

At the press conference, they are euphoric, expansive, hilarious. They promise a healthy national cinema in every country of Europe and clean toilets in every theater. The jowly Globus, his voice trembling with excitement, challenges young filmmakers to come to him with their projects. Cannon will be swamped, but Globus, apparently, hardly ever reads a script. He goes by instinct, and at the moment he is saying yes to everyone. At Cannes, Globus makes deals on paper napkins while cruising from table to table at the Carlton. Carried away, perhaps, he even makes a screenplay deal with a film critic.

The films actually shown at Cannes

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this year indicate what most of Globus's enthusiasms will come to. Like the films shown at any large festival, they are mostly duds of one sort or another. More than 100 are screened on a typical day, everything from *Class of Nuke 'Em High* to Andrei Tarkovsky's *The Sacrifice,* a film of genuine religious temperament and the most rigorous and challenging work I've seen this year. Like so many extraordinary movies, *The Sacrifice* lies on the borderline of absurdity about half the time. Some of it is hell to sit through. Set in Bergman territory—an island off the Swedish coast—the movie is about a world in which the light has gone out, a world redeemed by a flaming vision of destruction.

Religious passion and spectacle merge again in *The Mission,* Roland Joffé's epic about the doomed effort of a Jesuit priest (Jeremy Irons) and a man of violence (Robert De Niro) to protect South American Indians, in the eighteenth century, from colonial exploitation and slavery. Despite serious dramatic problems, the movie will become famous for its waterfall and white-water sequences. A badly divided and, one heard, acrimonious jury awarded the Golden Palm to *The Mission.* The runner-up special jury grand prize was given to *The Sacrifice,* and the show-position jury prize to *Thérèse,* another religious film of great beauty.

Apart from these lofty works, 1986 at Cannes will probably be remembered as the year of the odd couple. In Bertrand Blier's *Tenue de Soirée* (*Evening Dress*), Gérard Depardieu, a rampaging housebreaker, enters the life of Miou-Miou and Michel Blanc and falls in love not with Miou-Miou but with the bald, mild-looking Blanc. There follows a homosexual seduction that is one of the most tenderly romantic episodes in recent cinema. Love is the issue here, not just sex. And love is at stake again in Neil Jordan's *Mona Lisa,* an excellent British gangster film in which the short, volatile Bob Hoskins becomes obsessed with an extremely tall, genteel black prostitute (Cathy Tyson). In *Max Mon Amour,* Charlotte Rampling falls in love with a chimpanzee and takes him to her Paris townhouse. In the evil, degraded, but fascinating *Sid and Nancy,* Sid Vicious of the Sex Pistols is consumed by the lethal American groupie Nancy Spungen. They act out an *amour fou* on the rubble-strewn mattresses and floors of British and American hotels.

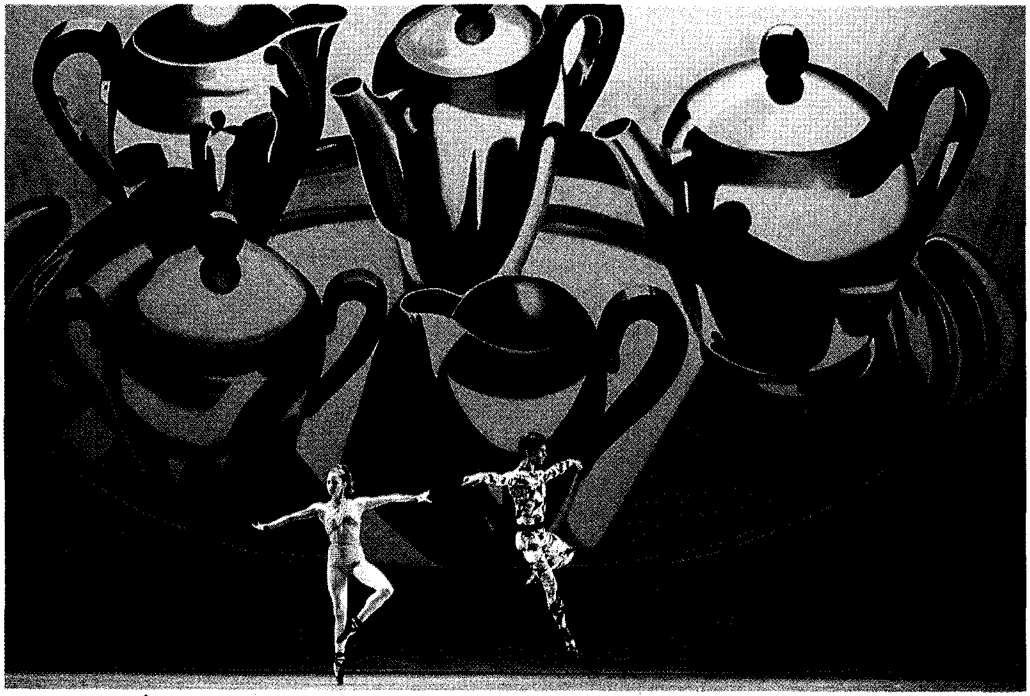
After staring at the heroin needles and the scored and beaten bodies of these two burnouts, it's an odd experience to emerge into the dazzling light of La Croisette, with its palm trees, its beautiful bay, its blue, blue sky everywhere. Once again, I look across the sea at Libya. What, I wonder, would Muammar Qaddafi make of the Sex Pistols? ■

Dance/Tobi Tobias

WHAT'S NEW?

"...Armitage's choreography tells no more about the subject than we already know. MacMillan's is a panorama of tortured flesh..."

A CRIB SHEET ISSUED IN THE PRESS ROOM of the Metropolitan Opera House, where **American Ballet Theatre** continues its spring tour of duty, helped with the title of Karole Armitage's new ballet, *The Mollino Room.* Assuming such information was unnecessary for the paying public, the company informed journalists who had stopped by for a slug of peach-flavored Perrier that Carlo Mollino, Turin-based architect and designer for the home and stage, was a seminal influence on the trend to aestheticize bad taste.



ALL DÉCOR AND NO DANCE: *Karole Armitage's* The Mollino Room, *with design by David Salle.*

As it turns out, the backdrops and costumes that David Salle produced for the occasion are not so much "conscious kitsch" as outrageous fun, featuring bizarre juxtapositions of color and shape, cheeky notions about function and proportion. The incessant changing of this eye-boggling paraphernalia effectively obscures any choreography that might be lurking about, but I suspect there isn't much anyway: The most powerful element in Armitage's downtown performances is usually their parade of Europunk fashion.

Without stooping to anything so retro as narrative, the ballet casts Mikhail Baryshnikov, hair left unruly and screening his eyes,as a Jimmy Dean–style anti-hero, by turns tough, sulky, and bewildered. His world is populated by a small crowd of four couples and another, special, pair (Leslie Browne and Robert Hill); he's never so much alone as when they're all onstage. I think we're meant to understand his isolation as a by-product of his genius; he's the guy who can produce sensations: multiple pirouettes delivered machine-gun style, assaults on space in which he insouciantly switches position midair. He broods a lot, too, in the familiar preparatory stance of classical dancing—feet neatly crossed heel to toe, arms held quiet in a low circle—as if, having achieved all there is to achieve and then some, he's uncertain what to do next.

The trouble with Armitage's portrait—in both biographical and choreographic terms—is that it tells us no more about the subject than we already know. Worse still, the choreography stubbornly refuses to develop; it delivers its contents in short visual "takes" that break off almost as soon as they register. In the Mollino room, there's no past or future, only a glaring, uneasy now.

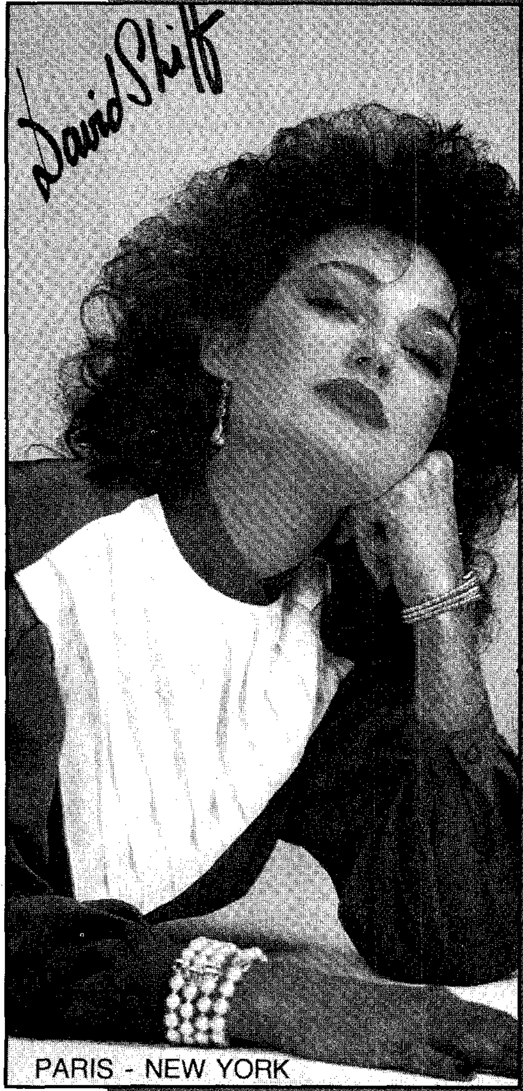
The aural accompaniment to these proceedings is two pieces of Hindemith sandwiching the vintage Nichols and May dialogue "My Son the Nurse." In case you were wondering.

Looking for the pleasures of classical ballet in the new *Requiem* Kenneth MacMillan has created for ABT is a little like attempting to appreciate the beauties of cows and sheep while standing before the glossily wrapped cuts at the supermarket meat counter. MacMillan's choreography is an endless panorama of tortured, suffering, dying flesh. In duet after duet, the women's bodies are splayed taut as if on a rack, or slung limp and lifeless from the men's arms or necks; the costumes suggest bodies anatomized by dissection. Yolanda Sonnabend has wrapped the dancers in shiny casings decorated here and there with ruffled tatters, like skin flayed open; in some cases, the torn fabric is stained carmine, with bloody rivulets. All this is offered up for the viewer's consumption with a kind of morbid eroticism.

Andrew Lloyd Webber's music gives us the text of the requiem mass set as though for a Broadway musical, which is only fitting from the composer of *Jesus Christ Superstar.* MacMillan's program note explains that the score had a double inspiration: the death of the composer's father and a newspaper story recounting the choice given a Cambodian youth of saving his own life at the price of killing his sister. The nature of the choice is garbled as it appears in the text of ABT's house program, and MacMillan himself gets confused in trying to suggest the horrific little war story at the same time that he conjures up the ancient cry of the soul in purgatory, pleading for redemption. In each section of the mass, the ballet seems to adopt another unsatisfactory scenario; then everyone falls down exhausted and is resurrected for the next bit. The leading victims were Alessandra Ferri and Gil Boggs.

CHOREOGRAPHICALLY SPEAKING, THIS year's **School of American Ballet Work-**

Photograph by Beatriz Schiller.



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shop Performances, a showcase for some of the best pre-professionals in the world, was a checkered affair. It offered a substantial Bournonville work in a staging that here and there disputed the Royal Danish Ballet's; some decidedly second-rate Balanchine; an old spoof of Balanchine by Jerome Robbins; a freezingly accurate imitation of Robbins (in his *Other Dances* mode) by Peter Martins; and a wholly miscalculated pastiche of Bournonville in his *Arabian Nights* vein by Bart Cook. *Konservatoriet, Cortège Hongrois,* "The Mistake Waltz" from *The Concert, Four Gnossiennes* (to the Satie), and *L'Italiana in Algeri* (to the Rossini), for the record.

The quality of the dancing proved as impressive as one has come to expect from this event. Of three very good boys, Ben Huys stood out for his buoyant elevation, beats that were at once frisky and neat, and devastating boyish charm. Jerome Kipper, physically a more solid, earthy type, moves with an appealing weight and texture and an expression of ardent seriousness. Robert Lyon is the embryo danseur noble among them; at present he looks like the American ideal of a stripling. Cooperating as best he could with his ludicrous assignment to the role of a male-chauvinist harem owner, he maintained a dignity through innocence, delivering the occasional classical step allotted him with heartbreaking purity.

Although mostly younger in years than their male partners, the girls seemed vastly older in experience—not just dance experience but human experience. Each of the best of them has a highly developed image of herself, an individual perfume. This year's candidate for the girl of Balanchine's dreams is Heather Jurgensen. It's all there: the small, exquisitely modeled head and absurdly long, beautifully tapered limbs, the unreasonable slenderness, the air of mystery and hauteur, the huge scale of the dancing, and the appetite for risk. Cast in another mold, seventeen-year-old Rebecca Metzger is tiny, delicate, and grave, with enormous resources. She held the stage as Martins's heroine in a role that really requires the presence of a Makarova, and in the nineteenth-century *Konservatoriet,* she moved like an echo of the Romantic ballerinas.

Margaret Tracey is one of those girls who can do everything competently without turning a hair; at first I found her plain and a little dull, but by her second performance she had won me over with her technical aplomb and her refreshing lack of affectation. My favorite is Barbara Britton, who has the most pungent stage presence of the current crop, a voluptuous figure and expressive face, and inordinate musicality. I hope the New York City Ballet, parent company to SAB, has room for all of these dancers. ▬

SALES & BARGAINS

BY LEONORE FLEISCHER

THE OLD WORLD

FINE ANTIQUES FROM FRANCE AND ENGLAND are on sale here. Barrel library telescope of mahogany on brass stand, by Dolland (London, ca. 1800), was $4,800, now $3,360; French wild-cherry marriage armoire (ca. 1800), was $9,600, now $5,760; eighteenth-century cherry panetière, was $9,400, now $5,640; English iron-bound oak silverware chest (ca. 1800), was $4,800, now $3,360; French three-drawer walnut chest (ca. 1830), was $4,800, now $3,360; round French candle table (ca. 1820), was $925, now $555; 88½-in.-tall clock from the Bordeaux region (ca. 1810), showing Rachel at the well, was $8,800, now $6,160; cherry farmhouse table from Normandy (ca. 1810), was $5,800, now $4,060. Checks accepted; no credit cards; all sales final. *Le Vieux Monde, 94 Charles St. (675-4990); Mon.–Fri. 1–6 p.m. or by appointment; through 6/20 (closed 5/26).*

OFFICE SUPPLIES

THIS STATIONERY STORE IS CELEBRATING its move with a sale. Bic or Write Bros. ballpoint pens, were $2.90 a doz., now $1.60; Cross, Parker, and Sheaffer pens, now 25 percent off; Mont Blanc pens, now one third off; Liquid Paper, was $1.29 a bottle, now 80 cents; IBM Selectric II typewriter ribbons, were $34 a doz., now $2 each; two- and three-hole punches, were $16.95, now $9.95; Swingline staplers, were $19.95, now $12.97; Bostitch staplers, were $19.95 and $49.95, now $9.98 and $24.48; 3M or Maxell 5¼-in. DS/DD diskettes, were $36.60 a box of ten, now $21; MicroUniversal DS/DD diskettes, were $32 a box of ten, now $11.90; typewriters and calculators, now 20 to 30 percent off; Hon office furniture, now 20 percent off. A.E., M.C., V., corporate charge accounts accepted; no checks; exchanges possible. *Fuller Office Products, 60 East 56th St. (688-2243); Mon.–Fri. 8:30 a.m.–5:30 p.m.; through 6/30 (closed 5/26).*

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TWO TYPEWRITERS ARE BEING CLOSED out here: Olivetti Underwood Praxis 3500 (500 available), with automatic correction, triple pitch, interchangeable daisy wheel, five-language-capability keyboard, and carrying case, here $125; Olivetti Lettera 25 manual typewriter (150 available), with carrying case, here $49. The typewriters come with a 90-day guarantee. A.E., M.C., V., checks accepted; all sales final. *Wolff Typewriter, 1841 Broadway, at 60th St. (581-9080); Mon.–Fri. 8:15 a.m.–5 p.m.; while stock lasts.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

THE CANALS OF FRANCE

DON'T MISS OUT ON A ROMANTIC WEEK-long barge trip through Burgundy on the *Papillon*, an air-conditioned luxury barge staffed with an English-speaking crew of four. Onboard are bicycles and a minibus for trips to châteaux, vineyards, and historical sites. The barge has three double staterooms, each with bath, and a saloon, dining room, and flower-festooned upper deck. The charter of the *Papillon* for up to six people, including meals, table wine, and shore excursions, usually $7,800, is $5,000 for the dates listed here. Trips run from Sunday afternoon to the following Saturday morning. Available sailings: June 15–21, Montceau to Decize; July 13–19, Chitry to Auxerre; July 20–26, Auxerre to Montbard; July 27–August 2, Montbard to Labussière; August 31–September 6, Louhans to Lyon. A non-refundable deposit of one third of the total is due upon booking; balance is due two months before the trip. Checks accepted; no credit cards. *The French Canal Boat Company, 284 Briar Brae Rd., Stamford, Conn. 06903 (203-322-1370).*

FLOORING

TAKE ADVANTAGE OF THESE PRICES ON rugs and carpeting. Handwoven cotton rugs, were $225–$700, now $85–$225; reversible wool-and-goat-hair rugs, were $499–$799, now $299; Alexander Julian 4-by-6-ft. and 6-by-9-ft. wool handmade rugs, were $995 and $3,000, respectively, now $590 and $1,980; Belgian machine-made Oriental-design carpets, were $197–$735, now $113–$384; New Zealand wool carpeting, was $60 a sq. yd. installed, now $28.95; commercial carpeting, was $28.95 a sq. yd. installed, now $14.95; and much more. Lifetime warranty on installations; all manufacturer guarantees on carpeting honored. M.C., V., checks accepted. *Carpet Fashions, 111 Fourth Ave., near 12th St. (677-1717); Mon., Wed., and Fri. 9 a.m.–6 p.m., Tues. and Thurs. till 9 p.m., Sat. 10 a.m.–6 p.m., and Sun. noon–5 p.m.; while stock lasts.*

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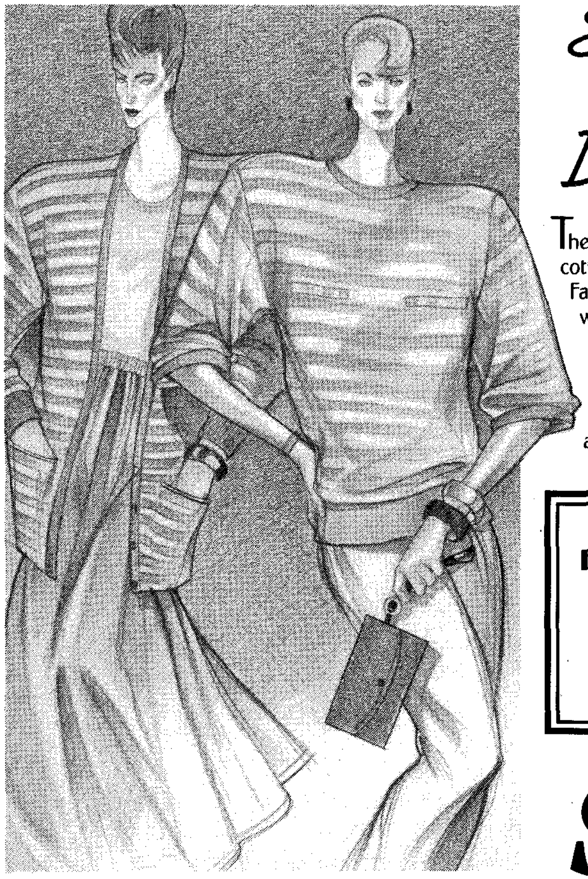

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A Complete Entertainment Guide for Seven Days Beginning

MAY 28

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—May 28–June 10: Homage to Cinema 16: *In the Street; Fireworks; Living in a Reversed World; The Room; Recreation; A Divided World; Blood of the Beasts; Geography of the Body; The Wonder Ring.* #2—Thru June 5: Hollywood's Looniest Cartoons. May 28–30: *Chuck Amuck: Chuck Jones' Greatest Warner Bros. Cartoons.* May 31–June 1: The Life & Times of Mr. Bugs Bunny. June 2–4: Tex Avery: Master of the Outrageous.

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. May 28: *Medea; A Dream of Passion.* May 29: *The Roman Spring of Mrs. Stone; The Rose Tattoo.* May 30–31: *Pink Flamingos; Multiple Maniacs.* June 1: *Open City; Paisan.* June 2: *The Man With the Golden Arm; The Lost Weekend.* June 3: *Spartacus.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—Thru May 29: *Parting Glances; The Official Story.* #2—*The 19th International Tournée of Animation.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—Thru May 29: *Doña Herlinda and Her Son.* Opening May 30: *Signal 7.* #2—*Desert Bloom.*

6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. *Brazil.*

8. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. May 28: *The Prince of Foxes; The Mark of Zorro.* May 29: *Sherlock Holmes and the Secret Weapon; The Woman in Green.* May 30–31: *Dark Passage; To Have and Have Not.* June 1: *La Guerre Est Finie; Hiroshima, Mon Amour.* June 2: *Wild Strawberries; Shame.* June 3: *Broadway Through a Keyhole; Go Into Your Dance.*

9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. May 28–29: *Straw Dogs; The Wild Bunch.* May 30–31: *The Tin Drum; Das Boot.* June 1: *Diva; Desperately Seeking Susan.* June 2–3: *Lady Chatterly's Lover; Women in Love.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Sweet Liberty.*

11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*Hannah and Her Sisters.* #2—*Desert Hearts.* #3—*F/X.* #4—*Down and Out in Beverly Hills.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—*9½ Weeks; Hey There, It's Yogi Bear!* #2—*Ronja Robbersdaughter.* #3—*Short Circuit.*

21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. *Echo Park.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Short Circuit.*

23. **MURRAY HILL—34th St. W. of Third Ave.** 685-7652. *Cobra.*

24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. Thru May 29: *No Retreat, No Surrender.* Opening May 30: *Jake Speed.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—Thru May 29: *Wise Guys.* Opening May 30: *At Close Range.* #2—*Poltergeist II: The Other Side.* #3—*Top Gun.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*Short Circuit.* #2—Thru May 29: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Top Gun.*

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Sweet Liberty.* #2—*Poltergeist II: The Other Side.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*The Color Purple.* #2—*Hannah and Her Sisters.* #3—*No Retreat, No Surrender.* #4—*8 Million Ways to Die.* #5—*Legend; Hey There, It's Yogi Bear!* #6—*F/X.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Thru May 29: *Down and Out in Beverly Hills.* Opening May 30: *Jake Speed.*

35. **MOVIELAND—B'way nr. 47th St.** 757-8320. *Police Academy 3: Back in Training.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Critters.* **EMBASSY 3**—*Blue City.* **EMBASSY 4**—*Wise Guys.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1 & #2—*Cobra.*

38. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *Sleeping Beauty.* Theater closed to the public May 27 & June 2–3.

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39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—Thru May 29: *Ninja Turf.* Opening May 30: *At Close Range.* #2—Thru May 29: *Violets Are Blue.* Beg. May 30: *Demons.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *Femmes de Personne.*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. Thru May 29: *Absolute Beginners.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. Thru May 29: *The Color Purple.* Beg. May 30: *Absolute Beginners.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *Cobra.*

46. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *Wise Guys.*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. Thru May 29: *Home of the Brave.* Beg. May 30: *Absolute Beginners.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *On the Edge.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *The Gods Must Be Crazy.* Theater closed to the public evenings of May 29 & June 2–4.

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *Bliss.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Down and Out in Beverly Hills.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Echo Park.*

54. BARONET—Third Ave. at 59th St. 355-1663. *Letter to Brezhnev.* **CORONET**—*Violets Are Blue.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *F/X.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. *Death of a Soldier.* **CINEMA II**—753-0774. Thru May 29: *Desert Hearts.* Opening May 30: *A Great Wall.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—Thru May 29: *Desert Bloom.* Opening May 30: *At Close Range.* #2—832-2720. *Short Circuit.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Hannah and Her Sisters.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Ginger & Fred.* #2—*Poltergeist II: The Other Side.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *3 Men and a Cradle.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Sweet Liberty.*

65. UA EAST—First Ave. at 85th St. 249-5100. Thru May 29: *The Color Purple.* Opening May 30: *At Close Range.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. Thru May 29: *Jo Jo Dancer, Your Life Is Calling.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Top Gun.* #2—*Poltergeist II: The Other Side.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Short Circuit.* #2—*Cobra.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Desert Bloom.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Vagabond.* #2—*Hannah and Her Sisters.* #3—*The Trip to Bountiful.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Ran.* #2—*What Happened to Kerouac?*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru June 21: Orson Welles. May 25–28: *Citizen Kane; The Magnificent Ambersons.* May 29–31: *Journey Into Fear; The Third Man.* June 1–2: *A Man for All Seasons; Moby Dick.* June 3–4: *Catch-22; A Safe Place.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—*Hard Choices.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Poltergeist II: The Other Side.* #2—Thru

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May 29: *Jo Jo Dancer, Your Life Is Calling.* Opening May 30: *At Close Range.* #3—*Cobra.* #4—*Top Gun.* #5—*Sweet Liberty.* #6—*Short Circuit.*

86. THALIA—95th St. W. of B'way. 222-3370. May 28: *Tosca's Kiss; Allegro Non Troppo.* May 29: *Queen Kelly; Blind Husbands.* May 30: *Last Tango in Paris; The Conformist.* May 31: *Fellini Satyricon; Fellini's Roma.* June 1: *The Spirit of the Beehive; Elisa Vida Mia.* June 2: Festival of Warner Bros. Cartoons. June 3: *Before Stonewall; Streamers.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—Thru May 29: *No Retreat, No Surrender; Hey There, It's Yogi Bear.* Opening May 30: *Jake Speed.* #2—*Cobra.* #3—*Turtle Diary; Dance With a Stranger.* #4—Thru May 29: *Hannah and Her Sisters.* Beg. May 30: *Absolute Beginners.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Cobra.* #2—Thru May 29: *No Retreat, No Surrender; Jo Jo Dancer, Your Life Is Calling.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 873-4225; Naturemax: 496-0900. Free with museum adm.: May 28 at 7: *Voices of the Gods.* **Naturemax Theater:** adm. $3; senior citizens and children $1.50: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30. Double features: adm. $4.50; senior citizens and children $3: Fri.–Sat. at 6 & 7:30: *The Dream Is Alive* and *Living Planet.*

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Films of Barbara Stanwyck. May 28 at 7:30: *Double Indemnity* (1944) by Billy Wilder.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. First Films. June 3 at 8: *L'Age d'Or* (1930) by Luis Buñuel and Salvador Dali, *Le Ballet Mécanique* (1924–25) by Ferdinand Léger and Dudley Murphy, *Le Retour à la Raison* (1923) by Man Ray, and *Steamboat Willie* (1928) by Walt Disney (Ub Iwerks).

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Ciné-Club: adm. $2.50; students and senior citizens $2; members free. May 28 at 12:30, 3:15, 6 & 8:45: *Le Cheval d'orgueil* (France, 1980) by Claude Chabrol.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Tue. 12 noon–8, Wed.–Fri. 12 noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature. Thru June 22: *Ithuseng* (South Africa, 1984) by Lindy Wilson.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. National Jewish Archive of Broadcasting. June 1 at 12:30, 1:30, & 2:30: Jewish Voices and Visions: Videotaped interviews on Jewish history by Jack Friedman; Friedman present.

THE KITCHEN—512 W. 19th St. 255-5793. May 29 at 8: adm. $5; members free: *Hail the New Puritan* by Charles Atlas. Free: Video Viewing Room: Thru May 31, Tue.–Sat. 1–6: 1–3: Super 8 to Tape: *Invasion of the Aluminum People* by David Boone, *From Romance to Ritual* by Peggy Ahwesh, and *Living in the World* by Joe Gibbons (parts 1–3 & 4–5 alternate daily); 3–4:30: Recent Narrative Work: *Sky Captain* by Mary Neema Barnette, and *It Depends* by Paulette Phillips; 4:30–6: Tapes by request (by appointment).

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $4; members $3. Personal Cinema Program: Twentieth-anniversary retrospective. May 30 at 8: Filmic Invention: *January* (1973) by Jim Herbert; *Portrait of Dave Lee/Portrait 1* (1976), *Portrait 2* (1976), *Portrait 5* (1978), *Composition 1* (1978), and *Composition 2* (1980), all by Victor Grauer; *Split Decision* (1979) by Bill Brand, *Urban Spaces* (1980) by Paul Winkler, *Swish* (1982) by Jean Sousa, and *Drawing Houses* (1982) by David Haxton. May 31 at 8: *A Man's Home Is His Castle Films: The European Theatre of Operations* (1973, film-performance) by Ken Jacobs. June 1 at 8: Japanese Program: *Sync Sound* (1975) and another film by Taka Iimura, *Mon Petit Album* (1974) by Akiko Iimura, *Feedback* (1973) by Nobuhiro Kawanaka, *The Fog* (1972) and *The Dream Neck Guillotined* (1973) by Sakumi Hagiwara, *Observation* (1975), and *Heliography* (1979) by Hiroshi Yamazaki, *Connection* (1981) by Toshio Matsumoto (1981), and *The Photograph of the Dutch* (1976) by Isao Kota.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. May 30–Sept. 4: The Vision of Ernie Kovacs; seminar with Edie Adams and Andy McKay June 3 at 5:30 (adm. $5; members $4). Thru June 14: Bob Hope: A Half Century of Radio and Television. Thru June 26: The Arts of Britain's Channel 4: Extending the Medium.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Thru June 3: Projects: Judith Barry: *Echo,* a slide–Super 8–video installation. **Titus Theater 1:** May 29 at 2:30 & 6: A History of Camera Movement: *The Trial of Vivienne* (1932) by William K. Howard, and Busby Berkeley musical sequences from *42 Street* (1933), *Gold Diggers of 1933* (1933), and *Gold Diggers of 1935* (1935). Thru Aug. 10: Comedy, Italian Style. May 30 at 2:30: *Il Segno di Venere* (Italy, 1955) by Dino Risi, with Sophia Loren; at 6: *Peccato Che Sia una Canaglia* (Italy, 1955) by Alessandro Blasetti, with Loren. May 31 at 2: *I Vitelloni* (Italy, 1953) by Federico Fellini; at 5: *Poveri ma Belli* (Italy, 1956) by Dino Risi. June 1 at 2: *Lo Sceicco Bianco* (Italy, 1952) by Federico Fellini; at 5: *Bello, Onesto, Emigrato Australia Sposerebbe Compaesana Illibata* (Italy, 1971) by Luigi Zampa. June 2 at 2:30: (See May 31 at 2); at 6: (See May 31 at 5). June 3 at 2:30: *Giorni d'Amore* (Italy, 1954) by Giuseppe De Santis, with Marcello Mastroianni; at 6: *L'Oro di Napoli* (Italy, 1954) by Vittorio De Sica, with De Sica and Sophia Loren. **Titus Theater 2:** May 29 at 3 & 6:30: What's Happening?: *Style Wars* (1983) by Tony Silver and Henry Chalfant. Thru June 29: Saved! Preserved and Restored Film Treasures From the Collection. May 30 at 3: *Folies Bergère de Paris* (1935) by Roy Del Ruth, with Maurice Chevalier; 6:30: *Whirl of Life* (1915) by Oliver D. Bailey, and *Le Farfalle* (Italy, 1908). May 31 at 2:30: (See May 30 at 6:30); 5:30: *The Thief of Bagdad* (1924) by Raoul Walsh, with Douglas Fairbanks. June 1 at 2:30: (See May 31 at 5:30); 5:30: (See May 30 at 3). June 2 at 12 noon: *USA Artists #8: Jasper Johns* (1966) by Alan R. Solomon, and *Hanafuda/Jasper Johns* (1980) by Katrina Martin; 6:30: Video Viewpoints: Edin Velez, "The Meaning of the Interval." June 3 at 3: *The Toll Gate* (1920) by Lambert Hillyer; 6:30: *Elephant Boy* (1937) by Robert Flaherty and Zoltan Korda, with Sabu.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. May 27 at 8, May 28 at 8:30: *Buddies* (1985) by Arthur J. Bressan Jr.; guest speakers. May 29 at 8, May 30–31 at 8 & 10, June 1 at 5, 7 & 9, June 2 at 8: *Smooth Talk* (1986) by Joyce Chopra, with Laura Dern and Treat Williams. June 3–7 at 8 & 10 (plays thru June 9): *My Beautiful Laundrette* (Great Britain, 1985) by Stephen Frears.

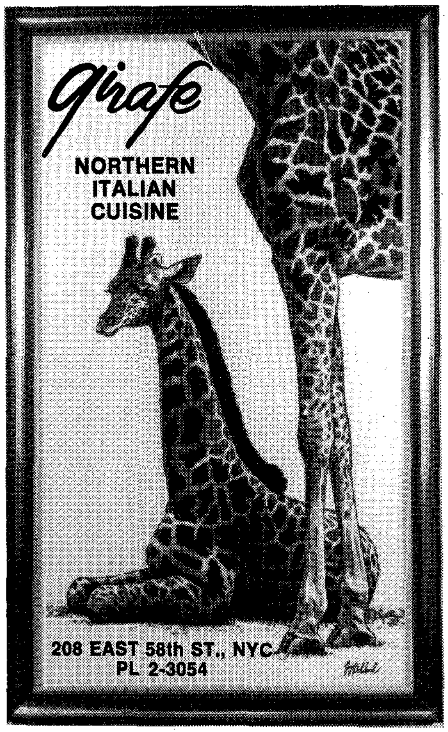
NEW YORK CITY EXPERIMENTAL VIDEO AND FILM FESTIVAL—Global Village, 454 Broome St. 966-7526. Donation $2.50. May 30–31 at 8: Screening of finalists.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. May 31 at 1:30: *The Caine Mutiny* (1954) by Edward Dmytryk, with Humphrey Bogart.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. May 29 at 12 noon: Gay Lives, Gay Issues: *Castro Street* (1966) by Bruce Baillie, and *The Times of Harvey Milk* (1984) by Robert Epstein and Richard Schmiechen; at 6: Meet the Makers: Visions From a Steel Town: *Diagram Film, Film-Wipe-Film, Five Improvisations,* and *Object Conversation* by Pittsburgh filmmaker Paul Glabicki; Glabicki present. June 3: Salute to Independent Filmmakers: 12 noon: Freedom Fighters: *Woza Albert!* (1982) by David M. Thompson, and *Small Happiness: Women of a Chinese Village* (1984) by Carma Hinton and Richard Gordon; 2:30: Retirement and Immigration: *The Work I've Done* (1984) by Kenneth Fink, and *Molly's Pilgrim* (9185) by Jeff Brown.

P.S. 1—46-01 21st St., Long Island City. 718-784-2084. Free with museum adm. Redefining Gender: May 31–June 1 at 1: *Plumb Line* (1968) by Carolee Schneemann, *A Comedy in 6 Unnatural Acts* by Jan Oxenberg, and *Peggy and Fred in Hell* by Leslie Thornton. Thru June 15: Wed.–Sun. 12–6: *Ausable Chasm,* a video installation by Davidson Gigliotti.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3; members $2. Cinema Scope: Definitive Statements, Too: Films of the mid-sixties, chosen by critic Andrew Sarris: May 30 at 8: *A Hard Day's Night* (1964) by Richard Lester, with the Beatles.



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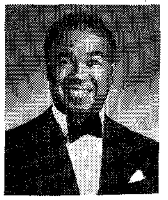

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QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. May 31 at 2: *The Titan: The Story of Michelangelo* (1950) by Richard Lyford.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $1; members free. D. W. Griffith, American Film Master, 1908–20. June 1 at 1:30: The Feature Film II: *Intolerance* (1916); Tom Gunning, guest speaker.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru June 15: Gary Hill videotapes. Tue. at 1:15 & 5:15, Wed.–Sat. at 12:30, Sun. at 12:15 & 4:30: Program I: *Air Raid* (1974), *Sums & Differences* (1978), *Electronic Linguistics* (1977), *Elements* (1978), *Processual Video* (1980), *Black/White/Text* (1980), *Videograms* (1980–81), *Happenstance,* Part I (1982–83). Tue.–Sat. at 2:30 & Tue. at 6:30, Sun. at 1:30: Program II: *Ring Modulation (Full Circle)* (1978), *Mouth Piece* (1978), *Soundings* (1979), *Picture Story* (1979), *Equal Time* (1979), *Primarily Speaking* (1981–83), and *Around & About* (1980). Tue. at 4, Wed.–Sat. at 11:15 a.m. & 3:45, Sun. at 3: *Why Do Things Get in a Muddle? (Come on Petunia)* (1984), and *URA ARU (the backside exists)* (1985–86).

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Cobra.* #2—Thru May 29: *No Retreat, No Surrender.* Beg. May 30: *Demons.* #3—Thru May 29: *Stitches.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru May 29: *Girls School Screamers; Ninja Turf.*

102. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Top Gun.* #2—*Sweet Liberty.*

103. DALE—W. 231st St. at B'way. 884-5300. #1—*Top Gun.* #2—*Short Circuit.*

104. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru May 29: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 30: *Demons.*

105. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Short Circuit.* #2—*Cobra.* #3—Thru May 29: *Ninja Turf.* Beg. May 30: *Demons.* #4—Thru May 29: *Gung Ho.* Beg. May 30: *Jake Speed.*

106. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru May 29: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 30: *Demons.*

107. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Cobra.* #2—*Top Gun.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1 & #4—*Poltergeist II: The Other Side.* #2—*Top Gun.* #3—*No Retreat, No Surrender.*

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Poltergeist II: The Other Side.* #3—*Short Circuit.* #4—*No Retreat, No Surrender.*

110. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. Thru May 29: *Sweet Liberty.*

111. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 29: *Murphy's Law; Invasion U.S.A.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.* #3—*The Official Story.* #4—Kung fu films.

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Cobra.* #2—Thru May 29: *Cobra.* Beg. May 30: *Jake Speed.* #3—*Short Circuit.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Top Gun.* #2—*Sweet Liberty.* #3—*Jo Jo Dancer, Your Life Is Calling.* #4—*No Retreat, No Surrender.* #5—*Murphy's Law.* #6—*The Money Pit.* #7 & #9—*Cobra.* #8—*Poltergeist II: The Other Side.* #10—*Ninja Turf.* #11—*Critters.* #12—*Fire With Fire; Hey There, It's Yogi Bear.*

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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*No Retreat, No Surrender.* #2—*Short Circuit.* #3—*Girls School Screamers.* #4—Thru May 29: *Stitches.* Beg. May 30: *Demons.* #5—Thru May 29: *8 Million Ways to Die.* Beg. May 30: *Jake Speed.* #6—Thru May 29: *Ninja Turf.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.* #7—*Hannah and Her Sisters; Down and Out in Beverly Hills.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Cobra.* #2—*Top Gun.* #3—*Poltergeist II: The Other Side.* #4—*Wise Guys; Hey There, It's Yogi Bear.* #5—*Sweet Liberty.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru May 29: *Wise Guys.* Beg. May 30: *Jake Speed.* #2—Thru May 29: *Girls School Screamers; Hey There, It's Yogi Bear.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Poltergeist II: The Other Side.* #2—*Top Gun.* #3—*Sweet Liberty.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Cobra.* #2—*Short Circuit.* #3—*Violets Are Blue.* #4—Thru May 29: *Pretty in Pink.* Beg. May 30: *Desert Bloom.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—Thru May 29: *Murphy's Law; The Delta Force.* Beg. May 30: *Demons.* #2—Thru May 29: *Gung Ho.* Beg. May 30: *Jake Speed.* #3—*Ninja Turf.* #4—*No Retreat, No Surrender.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru May 29: *Sweet Liberty.* Beg. May 30: *Demons.* #2—*Poltergeist II: The Other Side.* #3—*Top Gun.* #4—*Cobra.* #5—*Short Circuit.* #6—Thru May 29: *No Retreat, No Surrender.* Beg. May 30: *Jake Speed.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Wise Guys.* #2—*Sweet Liberty.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Cobra.* #2—*Poltergeist II: The Other Side.* #3—*Short Circuit; Hey There, It's Yogi Bear.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. Program unavailable.

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Cobra.* #2—Thru May 29: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 30: *Demons.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Poltergeist II: The Other Side.* #2—*Short Circuit.* #3—*Top Gun.* #4—*No Retreat, No Surrender..*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Cobra.* #2—*Poltergeist II: The Other Side.* #3—Thru May 29: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 30: *Jake Speed.* #4—Thru May 29: *No Retreat, No Surrender.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Top Gun.* #2—*Sweet Liberty.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—Thru May 29: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 30: *Jake Speed.* #2—*Short Circuit.* #3—*Poltergeist II: The Other Side.* #4—*Cobra.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru May 29: *Ninja Turf.* Beg. May 30: *Jake Speed.* #2—Thru May 29: *No Retreat, No Surrender.* Beg. May 30: *Demons.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru May 29: *Police Academy 3.* Beg. May 30 (tent.): *Wise Guys.* #2—*The Money Pit.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru May 29: *Pretty in Pink.* Beg. May 30: *Jake Speed.* #2—*8 Million Ways to Die.* #3—*No Retreat, No Surrender.* #4—*Cobra.* #5—Thru May 29: *Wise Guys.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru May 29: *Sweet Liberty.* #2—Thru May 29: *Kiss of the Spider Woman; Runaway Train.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Cobra.* #2—*Poltergeist II: The Other Side.* #3—*Short Circuit.* #4—Thru May 29: *Ninja Turf.* Beg. May 30: *A Nightmare on Elm Street; A*

Nightmare on Elm Street, Part 2: Freddy's Revenge. #5—Thru May 29: *No Retreat, No Surrender.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—*Cobra; Enter the Dragon.* #2—Thru May 29: *Ninja Turf; In the Shadow of Kilimanjaro.* Beg. May 30: *Demons; Mutilator.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Short Circuit.* #2—Thru May 29: *No Retreat, No Surrender.* Beg. May 30: *Demons.* #3—*Cobra.* #4—*Poltergeist II: The Other Side.* #5—*Sweet Liberty.* #6—Thru May 29: *Ninja Turf.* Beg. May 30: *Jake Speed.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Cobra.* #2—*Poltergeist II: The Other Side.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Short Circuit.* #2—*Sweet Liberty.* #3—Thru May 29: *Just Between Friends.* Beg. May 30: *Desert Bloom.* #4—*The Trip to Bountiful.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru May 29: *F/X; First Blood.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Wise Guys.* #2 & #3—*Sweet Liberty.* #4—*Hannah and Her Sisters; Hey There, It's Yogi Bear!* #5—*Down and Out in Beverly Hills.* #6—*F/X.* #7—*The Money Pit.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Poltergeist II: The Other Side.* #2—*Top Gun.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Poltergeist II: The Other Side.* #2—*No Retreat, No Surrender.* #3—*F/X.* #4—*Ninja Turf.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Cobra.* #2—*Top Gun.* #3—*Short Circuit.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Sweet Liberty.* #2—Thru May 29: *No Retreat, No Surrender; Jo Jo Dancer, Your Life Is Calling.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.* #3—*Poltergeist II: The Other Side.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Ninja Turf.* #2—Thru May 29: *The Delta Force.* Beg. May 30: *Demons.* #3—Thru May 29: *Stitches.* Beg. May 30: *Jake Speed.* #4—*Wise Guys.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Hannah and Her Sisters.* #2—*Sweet Liberty.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Program unavailable.

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*Desert Hearts.* #2—*The Trip to Bountiful.* #3—*Hannah and Her Sisters.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru May 29: *Violets Are Blue.* Beg. May 30: *Desert Bloom.* #2—*Ninja Turf.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Sweet Liberty.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Cobra.* #2—*Short Circuit.* #3—Thru May 29: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 30: *Demons.* #4—Thru May 29: *Stitches.* Beg. May 30: *Jake Speed.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru May 29: *No Retreat, No Surrender.* Beg. May 30: *Jake Speed.* #2—Thru May 29: *Wise Guys.* #3—Thru May 29: *Desert Hearts; Hey There, It's Yogi Bear.* Beg. May 30: *Demons.* #4—Thru May 29: *Girls School Screamers.* #5—*Sweet Liberty.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Top Gun.* #2—*Short Circuit.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Top Gun.* #2—Spanish films. #3—Thru May 29: *Sudden Death; Savage Streets.* Beg. May 30 (tent.): *Demons.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru May 29: *Sweet Liberty.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.* #2—Thru May 29: *Ninja Turf.* Beg. May 30: *Demons.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Cobra.* #2—*Short Circuit.* #3—*No Retreat, No Surrender.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru May 29: *Down and Out in Beverly Hills.* #2—Thru May 29: *9½ Weeks.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Cobra.* #2—Thru May 29: *No Retreat, No Surrender.* Beg. May 30: *Demons.*

323. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Police Academy 3.* #2—*No Retreat, No Surrender.* #3—*The Color Purple.*

324. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. Program unavailable.

325. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Poltergeist II: The Other Side.* #2—*Sweet Liberty.*

326. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Top Gun.* #2—*Short Circuit.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*Short Circuit.* #2—Program unavailable.

401. NEW DORP—HYLAN—351-6601. #1—*Top Gun.* #2—*Poltergeist II: The Other Side.*

402. NEW DORP—LANE—351-2110. Thru May 29: *Wise Guys.* Beg. May 30: *Demons.*

403. NEW DORP—RAE—979-0444. #1—*Cobra.* #2—*Short Circuit.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Sweet Liberty.* #2—Thru May 29: *No Retreat, No Surrender.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Cobra.* #2—Thru May 29: *Sweet Liberty.* Beg. May 30: *Demons.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Hannah and Her Sisters; Sleeping Beauty.* #2—Thru May 29: *No Retreat, No Surrender; Care Bears Movie II.* Beg. May 30: *Demons.*

501. BELLMORE—MOVIES—783-7200. Thru May 29: *Hannah and Her Sisters; Care Bears Movie II.*

502. BETHPAGE—MID-ISLAND—796-7500. Thru May 29: *Police Academy 3.*

504. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Cobra.* #2—*Hannah and Her Sisters.* #3—*Jo Jo Dancer, Your Life Is Calling.* #4—Thru May 29: *Ninja Turf.* Beg. May 30: *Demons.*

505. FRANKLIN SQUARE—FRANKLIN—775-3257. #1—*Poltergeist II: The Other Side.* #2—*Sweet Liberty.* #3 & #4—*Short Circuit.*

506. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Cobra.* #2—*Top Gun.* #3—*Short Circuit.*

507. GREAT NECK—SQUIRE—466-2020. #1—*Short Circuit.* #2—*Cobra.* #3—*Top Gun.*

508. HEWLETT—RKO—791-6768. May 28–June 3: *Gung Ho.*

509. HICKSVILLE—HICKSVILLE—931-0749. #1—*Hannah and Her Sisters.* #2—Thru May 29: *Ninja Turf.* Beg. May 30: *Demons.*

510. HICKSVILLE—MID-PLAZA—433-2400. #1—*Poltergeist II: The Other Side.* #2—*Sweet Liberty.* #3—*Wise Guys.* #4—*Top Gun.* #5—Thru May 29: *F/X.* Beg. May 30: *Jake Speed.* #6—*Fire With Fire.*

511. LAWRENCE—RKO—371-0203. #1—*Top Gun.* #2—Thru May 29: *Jo Jo Dancer, Your Life Is Calling; No Retreat, No Surrender.* Beg. May 30: *Jake Speed.* #3—*Poltergeist II: The Other Side.*

512. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru May 29: *Gung Ho.* Beg. May 30: *Wise Guys.* #2—Thru May 29: *The Color Purple.*

513. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Top Gun.* #2 & #5—*Poltergeist II: The Other Side.*

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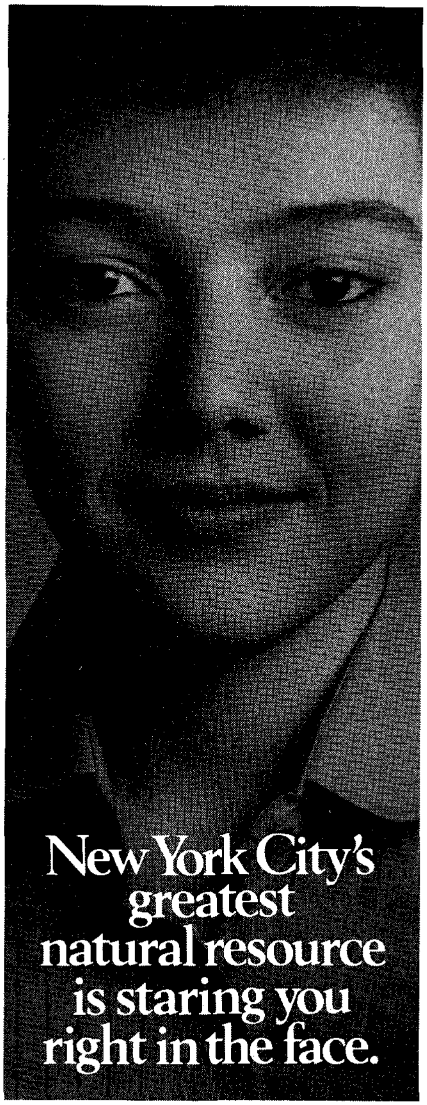
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#3—*No Retreat, No Surrender.* #4—*Sweet Liberty.* #6—*Short Circuit.*

514. LONG BEACH—PARK AVENUE—432-0576. Thru May 29: *Wise Guys.*

515. LYNBROOK—LYNBROOK—593-1033. #1—*Short Circuit.* #2—*Desert Bloom.* #3—*Hannah and Her Sisters.* #4—*Down and Out in Beverly Hills.*

516. LYNBROOK—STUDIO ONE—599-1444. Thru May 29: *F/X.*

517. MALVERNE—TWIN—599-6966. #1—Thru May 29: *Brazil.* Beg. May 30 (tent.): *Wise Guys.* #2—*The Color Purple.*

518. MANHASSET—MANHASSET—627-7887. #1—*Wise Guys.* #2—Thru May 29: *Out of Africa.* Beg. May 30: *Desert Bloom.* #3—Thru May 29: *The Money Pit.* Beg. May 30: *Jake Speed.*

519. MASSAPEQUA—PEQUA—799-6464. *Top Gun.*

520. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Sweet Liberty.* #3—*Poltergeist II: The Other Side.* #4—Thru May 29: *No Retreat, No Surrender.* Beg. May 30: *Jake Speed.* #5—Thru May 29: *Ninja Turf.* Beg. May 30: *Demons.* #6—*Short Circuit.* #7—*Wise Guys.* #8 & #9—*Cobra.*

521. MERRICK—TWIN—546-1270. #1—*Poltergeist II: The Other Side.* #2—*Sweet Liberty.*

522. NEW HYDE PARK—HERRICKS—747-0555. #1—*Hannah and Her Sisters; Sleeping Beauty.* #2—Thru May 29: *Gung Ho; Care Bears Movie II.* Beg. May 30: *Jake Speed.*

523. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru May 29: *Hannah and Her Sisters.* #2—Program unavailable.

524. OLD BETHPAGE—CINE CAPRI—752-1610. *Gung Ho.*

525. PLAINVIEW—OLD COUNTRY—931-4242. #1—*The Money Pit.* #2—*Hannah and Her Sisters; Care Bears Movie II.*

527. PORT WASHINGTON—MOVIES—944-6200. #1—*Cobra.* #2—*Sweet Liberty.* #3—Thru May 29: *Down and Out in Beverly Hills; Sleeping Beauty.* Beg. May 30: *Jake Speed.* #4—*Hannah and Her Sisters.*

528. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Cobra.*

529. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—Thru May 29: *Fire With Fire.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.* #2—*Sweet Liberty.*

530. ROSLYN—ROSLYN—621-8488. #1—*Poltergeist II: The Other Side.* #2—*My Beautiful Laundrette.*

531. SYOSSET—SYOSSET—921-5810. #1 & #2—*Cobra.* #3—*Short Circuit.*

532. SYOSSET—UA CINEMA 150—364-0700. Thru May 29: *Desert Bloom.* Beg. May 30: *At Close Range.*

533. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Down and Out in Beverly Hills.* #2—*8 Million Ways to Die.* #3—*Short Circuit.*

534. VALLEY STREAM—SUNRISE—825-5700. #1—*Top Gun.* #2—*Jo Jo Dancer, Your Life Is Calling.* #3 & #8—*Cobra.* #4—*No Retreat, No Surrender.* #5—*Poltergeist II: The Other Side.* #6—*Ninja Turf.* #7—*Fire With Fire.* #9—*The Color Purple.* #10—Thru May 29: *Mountaintop Motel Massacre.* Beg. May 30: *At Close Range.* #11—*Sweet Liberty.* #12—*Wise Guys; Hey There, It's Yogi Bear.*

535. WANTAGH—RKO—781-6969. May 28–June 3: *Gung Ho.*

536. WESTBURY—DRIVE-IN—334-3400. #1—*Poltergeist II: The Other Side.* #2—*Cobra.* #3—*Top Gun.*

537. WESTBURY—WESTBURY—333-1911. #1—*The Trip to Bountiful.* #2—*On Valentine's Day.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Short Circuit.* #2—Thru May 29: *Hey There, It's Yogi Bear.* Beg. May 30: *Demons.* #3—*Down and Out in Beverly Hills.*

601. BABYLON—RKO—669-0700. #1—Thru May 29: *No Retreat, No Surrender.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.* #2—Thru May 29: *The Money Pit.* Beg. May 30: *Jake Speed.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Top Gun.* #2—*Fire With Fire.* #3—*Sweet Liberty.*

603. BAY SHORE—CINEMA—665-1722. Thru May 29: *Ninja Turf.* Beg. May 30: *Jake Speed.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Cobra.* #2—*Poltergeist II: The Other Side.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—*Short Circuit.* #2—Thru May 29: *Sweet Liberty.* Beg. May 30: *Demons.*

606. BRENTWOOD—BRENTWOOD—273-3900. *No Retreat, No Surrender.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*No Retreat, No Surrender.* #2—*The Money Pit.* #3 & #4—*Cobra.* #5—*Wise Guys; Hey There, It's Yogi Bear.* #6—*Fire With Fire.* #7—*Top Gun.* #8—*Sweet Liberty.* #9—*Ninja Turf.* #10—*Poltergeist II: The Other Side.* #11—*Jo Jo Dancer, Your Life Is Calling.* #12—*Back to the Future.*

608. COMMACK—DRIVE-IN—499-2900. *Cobra.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Sweet Liberty.* #2—*The Money Pit.* #3—Thru May 29: *No Retreat, No Surrender.* Beg. May 30: *At Close Range.* #4—*Top Gun.* #5—*Poltergeist II: The Other Side.* #6—*Fire With Fire.* #7 & #8—*Cobra.* #9—*Desert Bloom; Hey There, It's Yogi Bear.* #10—*Wise Guys.*

610. COMMACK—RKO—499-4545. #1—*Short Circuit.* #2—*F/X.*

611. CORAM—PINE—698-6442. #1—*Short Circuit.* #2—*Hannah and Her Sisters.* #3—*Poltergeist II: The Other Side.* #4—*No Retreat, No Surrender.*

612. CORAM—THE MOVIES AT CORAM—736-6200. #1—*Short Circuit.* #2—*Top Gun.* #3—*Sweet Liberty.* #4—*Poltergeist II: The Other Side.* #5—*Cobra.* #6—Thru May 29: *Desert Bloom.* Beg. May 30: *Demons.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Cobra.* #2—*Short Circuit.* #3—*Desert Hearts.* #4—*Hannah and Her Sisters.* #5—*Desert Bloom.*

614. ELWOOD—ELWOOD—499-7800. #1—*Poltergeist II: The Other Side.* #2—*Top Gun.*

616. FIRE ISLAND—COMMUNITY—583-5184. May 30–31: Program unavailable.

617. GREENPORT—GREENPORT—477-0500. May 30–June 1: *Hannah and Her Sisters.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Top Gun.* #2—*Cobra.* #3—*Sweet Liberty.* #4—*Short Circuit.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Poltergeist II: The Other Side.*

620. ISLIP—ISLIP—581-5200. #1—*Sweet Liberty.* #2—*Short Circuit.* #3—Thru May 29: *F/X.* Beg. May 30: *Jake Speed.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. Thru May 29: *F/X.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru May 29: *The Money Pit.*

623. LINDENHURST—LINDENHURST—888-5400. Thru May 29: *Gung Ho.* Beg. May 30: *The Money Pit.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Cobra.* #2—*Sweet Liberty.* #3—Thru May 29: *Hannah and Her Sisters; Hey There, It's Yogi Bear.* #4—Thru May 29: *F/X.* Beg. May 30: *Jake Speed.* #5—*Short Circuit.*

625. MONTAUK—THE MOVIES—668-2393. May 30–June 3: Program unavailable.

627. NORTHPORT—NORTHPORT—261-8600. Thru May 29: *Out of Africa.* Beg. May 30: *The Color Purple.*

628. OAKDALE—OAKDALE—589-8118. Thru May 29: *Hannah and Her Sisters.* Beg. May 30 (tent.): *Gung Ho.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Sweet Liberty.* #2—*Cobra.* #3—*Top Gun.*

631. PATCHOGUE—SUNWAVE—475-7766. #1—*Poltergeist II: The Other Side.* #2—*Short Circuit.*

632. PORT JEFFERSON—MINI EAST—928-6555. *Sweet Liberty.* **WEST**—*Cobra.*

633. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. May 28–June 3: *Gung Ho.*

634. RIVERHEAD—SUFFOLK—727-3133. Thru May 29: *April Fool's Day.*

635. SAG HARBOR—SAG HARBOR—725-0010. Thru May 29: *Turtle Diary.* Beg. May 30: *Parting Glances.*

636. SAYVILLE—SAYVILLE—589-0232. #1—Thru May 29: *The Trip to Bountiful; Hey There, It's Yogi Bear.* Beg. May 30: *Jake Speed.* #2—*Poltergeist II: The Other Side.* #3—*Sweet Liberty.*

637. SHIRLEY—DRIVE-IN—281-5444. *Poltergeist II: The Other Side.*

639. SMITHTOWN—SMITHTOWN—265-1551. *Short Circuit.*

640. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Poltergeist II: The Other Side.* #2—*Sweet Liberty.* #3—*Top Gun.*

641. STONY BROOK—LOEWS—751-2300. #1—*Poltergeist II: The Other Side.* #2—*Top Gun.* #3—*Sweet Liberty.*

642. WEST ISLIP—TWIN—669-2626. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 29: *Violets Are Blue.* Beg. May 30: *Police Academy 3.*

643. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Sweet Liberty.* #2—*Top Gun.*

644. WESTHAMPTON—WESTHAMPTON—288-1500. *Cobra.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Short Circuit.* #2—*Wise Guys.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Top Gun.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Desert Bloom.* #2—*Short Circuit.* #3—Thru May 29: *Police Academy 3.* Beg. May 30: *Jake Speed.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru May 29: *Ginger & Fred.* Beg. May 30: *My Beautiful Laundrette.* #2—*Short Circuit.*

704. HARRISON—CINEMA—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—*Cobra.* #2—*Hannah and Her Sisters.* #3—*Top Gun.* #4—Thru May 29: *F/X.* Beg. May 30 (tent.): *Jake Speed.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Short Circuit.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1 & #2—*Cobra.* #3—Thru May 29: *Ninja Turf.* Beg. May 30: *Demons.* #4—Thru May 29: *The Money Pit.* Beg. May 30: *Jake Speed.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru May 29: *The Trip to Bountiful.* Beg. May 30: *Smooth Talk.* #2—Thru May 29: *Turtle Diary.* Beg. May 30 (tent.): *My Beautiful Laundrette.* #3 & #4—*Cobra.* #5—*Sweet Liberty.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru May 29: *Down and Out in Beverly Hills.* Beg. May 30 (tent.): *Wise Guys.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Short Circuit.* #2—*Top Gun.* #3—Thru May 29: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 30: *Jake Speed.* #4—Thru May 29: *No Retreat, No Surrender.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.* #5—*Sweet Liberty.* #6—*Cobra.* #7—*Poltergeist II: The Other Side.*

712. OSSINING—ARCADIAN—941-5200. #1—*Cobra.* #2—*Sweet Liberty.* #3—Thru May 29: *F/X.*

713. PEEKSKILL—BEACH—737-6262. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Poltergeist II: The Other Side.* #3—*Hannah and Her Sisters.* #4—*Short Circuit.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Top Gun.* #2—*Pretty in Pink.* #3—Thru May 29: *Down and Out in Beverly Hills.* Beg. May 30 (tent.): *Jake Speed.* #4—Thru May 29: *No Retreat, No Surrender.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru May 29: *Hannah and Her Sisters.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Poltergeist II: The Other Side.* #2—*Top Gun.*

717. RYE—RYE RIDGE—939-8177. #1—*Top Gun.* #2—*Sweet Liberty.*

718. SCARSDALE—FINE ARTS—723-6699. Thru May 29: *My Beautiful Laundrette.* Beg. May 30: *Desert Hearts.*

719. SCARSDALE—PLAZA—725-0078. Thru May 29: *The Color Purple.* Beg. May 30: *Hannah and Her Sisters.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Sweet Liberty.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1 & #2—*Poltergeist II: The Other Side.* #3 & #4—Program unavailable.

723. YONKERS—MOVIELAND—793-0002. #1—*Cobra.* #2 & #3—*Sweet Liberty.* #4 & #5—*Top Gun.*

724. YONKERS—PARK HILL—969-4477. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*No Retreat, No Surrender.* #3—*Poltergeist II: The Other Side.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1 & #2—*Poltergeist II: The Other Side.* #3 & #4—*Cobra.* #5—Thru May 29: *Wildcats.* Beg. May 30: *Jake Speed.* #6—*Sweet Liberty.* #7—*Short Circuit.*

726. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*Sweet Liberty.* #2—Thru May 29: *9½ Weeks.* Beg. May 30 (tent.): *Turtle Diary.*

Rockland County

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. *Cobra; Mad Max Beyond Thunderdome.*

752. NANUET—MALL—623-6336. *Cobra.*

753. NANUET—ROUTE 59—623-3355. Thru May 29: *F/X.* Beg. May 30: *At Close Range.*

754. NANUET—RKO MOVIES—623-0211. #1—*Sweet Liberty.* #2—*Jo Jo Dancer, Your Life Is Calling.* #3—Thru May 29: *Pretty in Pink.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.* #4—*Short Circuit.* #5—*Poltergeist II: The Other Side.*

755. NEW CITY—TOWN—634-5100. #1—*Top Gun.* #2—*Sweet Liberty.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Cobra.* #2—*Poltergeist II: The Other Side.*

757. NYACK—CINEMA EAST—358-6631. *Wise Guys.*

758. ORANGEBURG—303 DRIVE-IN—359-2021. *Short Circuit; Iron Eagle.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Top Gun.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Ginger & Fred.*

762. SPRING VALLEY—PIX—425-6902. #1—*Poltergeist II: The Other Side.* #2—Thru May 29: *Hannah and Her Sisters.*

763. STONY POINT—9 W CINEMA—942-0303. *Poltergeist II: The Other Side.*

764. SUFFERN—LAFAYETTE—357-6030. Thru May 29: *No Retreat, No Surrender.* Beg. May 30: *Jake Speed.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Short Circuit.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Sweet Liberty.* #2—Thru May 29: *Out of Africa.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.*

801. DANBURY—CINE—743-2200. #1—*Short Circuit.* #2—*The Color Purple.* #3—*The Trip to Bountiful.*

802. DANBURY—CINEMA—748-2923. #1—*Top Gun.* #2—*Poltergeist II: The Other Side.*

803. DANBURY—PALACE—748-7496. #1—*Cobra.* #2—Thru May 29: *No Retreat, No Surrender.* Beg. May 30: *Jake Speed.* #3—Thru May 29: *April Fool's Day.* Beg. May 30: *Demons.*

804. DARIEN—PLAYHOUSE—655-0100. *Sweet Liberty.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Sweet Liberty.* #2—*Cobra.*

806. FAIRFIELD—COUNTY—334-1411. Thru May 29: *Legend.*

807. GREENWICH—CINEMA—869-6030. #1—*Sweet Liberty.* #2—*Down and Out in Beverly Hills.*

808. GREENWICH—PLAZA—869-4030. #1—*Desert Hearts.* #2—Thru May 29: *Desert Bloom.* Beg. May 30: *At Close Range.* #3—*My Beautiful Laundrette.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*Top Gun.* #2—*Cobra.*

810. NORWALK—CINEMA—838-4504. #1—Thru May 29: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.* #2—*Wise Guys.*

811. NORWALK—NORWALK—866-9202. *Cobra.*

812. RIDGEFIELD—CINEMA—438-3338. Thru May 29: *Hannah and Her Sisters; Hey There, It's Yogi Bear!*

813. SOUTH NORWALK—SONO—866-9202. May 27–29: *The Gospel According to St. Matthew; Teorema.* May 30–June 2: *Ran.* June 3–5: *Always.*

814. SPRINGDALE—STATE—325-0250. #1—Thru May 29: *8 Million Ways to Die.* Beg. May 30: *The Money Pit.*

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BUY UNITED STATES SAVINGS BONDS

#2—Thru May 29: *Police Academy 3.* Beg. May 30 (tent.): *Wise Guys.*

815. STAMFORD—AVON—324-9205. #1—*Cobra.* #2—Thru May 29: *No Retreat, No Surrender.* Beg. May 30: *Demons.*

816. STAMFORD—CINEMA—324-3100. #1—*Poltergeist II: The Other Side.* #2—*Short Circuit.* #3—Thru May 29: *Fire With Fire.* Beg. May 30: *Jake Speed.*

818. STAMFORD—RIDGEWAY—323-5000. #1—*Top Gun.* #2—*Jo Jo Dancer, Your Life Is Calling.*

819. TRUMBULL—TRANS-LUX—374-0462. #1—*Cobra.* #2—*Poltergeist II: The Other Side.* #3—*Short Circuit.*

820. WESTPORT—FINE ARTS—227-3324. #1—*Sweet Liberty.* #2—*Short Circuit.* #3—227-9619. *Poltergeist II: The Other Side.* #4—226-6666. *My Beautiful Laundrette.*

821. WESTPORT—POST—227-0500. *Top Gun.*

822. WILTON—CINEMA—762-5678. *The Trip to Bountiful.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Top Gun.* #2—*Cobra.* #3—Thru May 29: *No Retreat, No Surrender.* Beg. May 30: *Demons.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Sweet Liberty.* #2—Program unavailable.

902. JERSEY CITY—LOEWS—653-4600. #1—*Top Gun.* #2—*Poltergeist II: The Other Side.* #3—*No Retreat, No Surrender.*

903. JERSEY CITY—STATE—653-5200. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Cobra.* #3—*Ninja Turf.* #4—Thru May 29: *Commando; The Naked Cage.* Beg. May 30: *Demons.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1 & #4—*Poltergeist II: The Other Side.* #2—*No Retreat, No Surrender.* #3—*Ninja Turf.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Top Gun.* #2—*Short Circuit.* #3—*Cobra.* #4—*Sweet Liberty.* #5—*Wise Guys.* #6—Thru May 29: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 30: *At Close Range.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru May 29: *Blue City; Dangerously Close.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Jo Jo Dancer, Your Life Is Calling.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Cobra.* #2—*Top Gun.*

912. CEDAR GROVE—CINEMA 23—239-1462. *The Trip to Bountiful.*

913. IRVINGTON—CASTLE—372-9324. #1—Thru May 29: *Ninja Turf.* Beg. May 30: *Jake Speed.* #2—Thru May 29: *No Retreat, No Surrender; Dangerously Close.*

914. LIVINGSTON—COLONY—992-0800. *Sweet Liberty.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. Thru May 29: *The Color Purple.*

916. MILLBURN—RKO—376-0800. #1—*Poltergeist II: The Other Side.* #2—*Sweet Liberty.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*Poltergeist II: The Other Side.* #2—*Sweet Liberty.* #3—*My Beautiful Laundrette.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*The Color Purple.* #2—Thru May 29: *No Retreat, No Surrender.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.* #3—*Police Academy 3.*

919. NUTLEY—FRANKLIN—667-1777. #1—*Poltergeist II: The Other Side.* #2—*Short Circuit.* #3—Thru May 29: *The Money Pit; Hey There, It's Yogi Bear.* Beg. May 30: *Jake Speed.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Hannah and Her Sisters.* #2 & #3—*Short Circuit.*

922. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Cobra.* #2—*Top Gun.* #3—*Hannah and Her Sisters.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru May 29: *Down and Out in Beverly Hills.*

931. CRANFORD—RKO—276-9120. #1—*Sweet Liberty.* #2—*Poltergeist II: The Other Side.*

932. ELIZABETH—ELMORA—352-3483. Thru May 29: *Hannah and Her Sisters.*

933. LINDEN—TWIN—925-9787. #1—*Poltergeist II: The Other Side.* #2—*Short Circuit.*

934. ROSELLE PARK—PARK—245-0358. Thru May 29: *Down and Out in Beverly Hills.*

935. SUMMIT—STRAND—273-3900. Thru May 29: *Hannah and Her Sisters.*

936. UNION—FIVE POINTS—964-3466. #1 & #2—*Cobra.*

937. UNION—LOST PICTURE SHOW—964-4497. Thru May 29: *The Official Story.*

938. UNION—RKO—686-4373. #1—*Top Gun.* #2—Thru May 29: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.*

939. WESTFIELD—RIALTO—232-1288. #1—*Short Circuit.* #2—*Police Academy 3.* #3—*The Gods Must Be Crazy.*

940. WESTFIELD—TWIN—654-4720. #1—*Hannah and Her Sisters.* #2—*Wise Guys.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. #1—Thru May 29: *Hannah and Her Sisters.* #2—Thru May 29: *Police Academy 3.*

951. CLOSTER—CLOSTER—768-8800. *Top Gun.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Wise Guys.* #2—*Ninja Turf.* #3—*Sweet Liberty.* #4—*Top Gun.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Sweet Liberty.* #2—Thru May 29: *Jo Jo Dancer, Your Life Is Calling.*

955. FAIRVIEW—TWIN—941-2424. #1—*Poltergeist II: The Other Side.* #2—*Short Circuit.*

956. FORT LEE—LINWOOD—944-6900. #1 & #2—*Cobra.*

957. FORT LEE—SHARON—224-0202. Thru May 29: *Hannah and Her Sisters.*

958. OAKLAND—TWIN—337-4478. #1 & #2—*Cobra.*

960. PARAMUS—CINEMA 35— 845-5070. Thru May 29: *The Gods Must Be Crazy.* Beg. May 30: *Demons.*

961. PARAMUS—DRIVE-IN—368-1440. Thru May 29: *Police Academy 3; Target.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Sweet Liberty.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Top Gun.* #2—*Fire With Fire.* #3—*My Beautiful Laundrette.* #4—*Desert Hearts.* #5—Thru May 29: *Murphy's Law; Hey There, It's Yogi Bear.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.* #6—*Short Circuit.* #7 & #10—*Cobra.* #8—*Hannah and Her Sisters.* #9—Thru May 29: *No Retreat, No Surrender.* Beg. May 30: *At Close Range.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—Thru May 29: *8 Million Ways to Die; Mountaintop Motel Massacre.* Beg. May 30: *Jake Speed.* #2 & #3—*Poltergeist II: The Other Side.*

965. RAMSEY—CINEMA—825-2090. *Poltergeist II: The Other Side.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru May 29: *Down and Out in Beverly Hills.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Top Gun.* #2—*Short Circuit.* #3—Thru May 29: *The Money Pit.* Beg. May 30: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.* #4—*Wise Guys.*

969. RIDGEWOOD—ROSEBUD—670-9183. Thru May 29: *My Fair Lady.* Theater closes May 30.

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru May 29: *The Color Purple.* #2—Thru May 29: *Hannah and Her Sisters; GoBots.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Sweet Liberty.* #2—*The Money Pit.* #3—*Down and Out in Beverly Hills.* #4—*Violets Are Blue.* #5—Thru May 29: *Ninja Turf.* Beg. May 30: *Demons.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Sweet Liberty.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Short Circuit.* #2—*Cobra.* #3 & #4—*Poltergeist II: The Other Side.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ABSOLUTE BEGINNERS—(1 hr. 47 min., '86) The hollow essence of video—a smeared cataclysm of "visuals" set in some ghastly gelatinous media never-never land. It has something to do with the birth of youth culture in Britain in 1958, and it glides from one meaningless moment to the next. Lost somewhere in the ever-flowing movement around the overlit set, there are a few good performers—Ray Davies, of the Kinks, and David Bowie, who, as some sort of vicious adman, tap-dances amiably and looks more than ever like a perfectly creased pair of trousers. Dir. Julien Temple. (May 5, 1986) PG-13. **42, 43, 47, 88**

AT CLOSE RANGE—(1 hr. 55 min., '86) A restless high-school dropout faces his long-lost father, an outlaw, in a life-or-death showdown. With Sean Penn, Christopher Walken, Mary Stuart Masterson, Christopher Penn, Crispin Glover, and Tracey Walter. Screenplay by Nicholas Kazan; story by Kazan and Elliott Lewitt. Dir. James Foley. R. **25, 39, 60, 65, 85, 532, 534, 609, 753, 808, 905, 963**

BLISS—(1 hr. 52 min., '85) In this award-winning black comedy from Australia, an advertising executive, after four minutes of being clinically dead, comes back to life with a completely transformed outlook. Starring Barry Otto, Helen Jones, and Lynette Curran. Screenplay by Ray Lawrence and Peter Carey, based on Carey's novel. Dir. Lawrence. R. **50**

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but director Terry Gilliam (formerly of Monty Python) has an untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces and cramped apartments whose plumbing and other utilities fill every corner of the room. Violence breaks out everywhere, people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Gilliam's instincts as an entertainer save him from the more obvious forms of sententiousness, and the movie is often funny in a weird way. But like so many fantasists, he has only a rudimentary feeling for narrative and eventually begins repeating himself. With Jonathan Pryce. Screenplay by Gilliam, Charles McKeown, and Tom Stoppard. (Jan. 27, 1986) PG-13. **6, 517**

COBRA—(1 hr. 27 min., '86) Sylvester Stallone stars as Marion Cobretti, a.k.a. the Cobra, a tough, streetwise big-city cop who is out to stop a series of vicious murders. With Brigitte Nielsen and Reni Santoni. Screenplay by Stallone, based on the novel *Fair Game*, by Paula Gosling. Dir. George P. Cosmatos. R. **23, 37, 45, 68, 85, 88, 89, 100, 105, 107, 112, 113, 201, 204, 206, 208, 210, 212, 214, 217, 219, 220, 300, 301, 307, 315, 320, 322, 403, 405, 504, 506, 507, 520, 527, 528, 531, 534, 536, 604, 607, 608, 609, 612, 613, 618, 624, 629, 632, 644, 705, 707, 708, 710, 712, 723, 725, 751, 752, 756, 803, 805, 809, 811, 815, 819, 900, 903, 905, 911, 922, 936, 956, 958, 963, 974**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and then given away to a brutal widower. She waits, watches, and suffers, but in time she's liberated and her true worth comes to the surface. The movie is a hate letter to black men, who are seen as cruel and foolish by *nature*. The male actors, led by Danny Glover, are forced into cartoon performances, but Margaret Avery is beautiful and sensual as a free-living blues singer and Oprah Winfrey has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **33, 43, 65, 323, 512, 517, 534, 627, 719, 801, 915, 918, 970**

DEATH OF A SOLDIER—(1 hr. 33 min., '86) A political thriller, based on the actual events surrounding the murder of three women in Australia in 1942, in which a U.S. Army private was sought and tried. With James Coburn and Reb Brown. Screenplay by William Nagle. Dir. Philippe Mora. R. **56**

DESERT BLOOM—(1 hr. 46 min., '86) Honorable, intensely acted independent film about a young teenage girl's coming-of-age. The theme is conventional, but the time and place—Las Vegas in the early fifties—are fresh. Before strontium 90 was discovered in the milk cartons, the city got high, in a queasy, joking way, on the bomb's being tested in the desert nearby. The title is ironic: The bomb is a desert bloom as well as the heroine, Rose (Annabeth Gish), who lives with her affectionate but dumb mom (JoBeth Williams) and her troubled stepfather (Jon Voight, in a powerful performance). A war hero whose nerves have been shattered, Voight rebuffs his stepdaughter again and again, introducing her to one of the most painful things for a child to understand—the unreasonableness of adult anger. Ellen Barkin, looking Anne Baxterish with her upswept, sculpted hair, makes a striking appearance as a sad-faced good-time girl who comes to live with the family. Written and directed by Eugene Corr. (Apr. 28, 1986) PG. **5, 60, 80, 204, 302, 313, 515, 518, 532, 609, 612, 613, 702, 808**

DESERT HEARTS—(1 hr. 37 min., '86) Earnest gay romance. Vivian Bell (Helen Shaver), a Columbia literature professor, steps off a train in Reno, in 1959, and checks into a dude ranch (she's getting a divorce). Viv is curt and standoffish—book-learning apparently has dried up her instincts and foiled her physical responses. *Desert Hearts* is that old standby, a movie about a proud, uptight lady who needs someone to light her fire. The person who strikes the match here is the glistening, eager Patricia Charbonneau, who plays Cay, casino cashier and young lesbian daredevil. For most of the movie we wait with growing impatience to see if Viv will go to bed with Cay. The sex, when it finally happens, has some real heat, but still, organizing a whole movie around Viv's seduction—Will she or won't she?—is inane. Audra Lindley gives a strong performance as the head of the dude ranch. Written by Natalie Cooper, from a 1964 novel by Jane Rule. Dir. Donna Deitch. (Apr. 14, 1986) R. **11, 56, 312, 316, 613, 718, 808, 963**

DONA HERLINDA AND HER SON—(1 hr. 30 min., '85) In Spanish, Eng. subtitles. Sly deadpan comedy from Mexico. Doña Herlinda is a wealthy widow with a glassy smile and a cheerily upbeat manner who lives in a beautiful house in Guadalajara, and her son is Rodolfo, a spoiled, pettish neurosurgeon. The bisexual Rodolfo has a lover—a handsome young music student named Ramon—who is more than a little astonished when Doña Herlinda invites him to live in her house. "Rodolfo has such a big bed," she says. She then arranges for her staggeringly passive son to marry a beautiful girl from a good family. A baby follows. And still Ramon stays. The joke of this movie is that despite a thousand chances for disaster and scandal, nothing ever goes wrong. Everyone gets what they want, especially Doña Herlinda, who is shrewd and implacable in her devotion to appearances. The movie is the ultimate gay homage to mom, and a mildly outrageous joke on Mexican machismo. Unfortunately, Jaime Humberto Hermosillo directs at a snail's pace—the movie has a good idea at its core, but the joke never explodes the way it should. (Apr. 14, 1986) **5**

★ **DOWN AND OUT IN BEVERLY HILLS**—(1 hr. 43 min., '86) This broadly farcical Paul Mazursky comedy satirizing the *nouveaux riches* is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning*.) Dave and Barbara Whiteman (Richard Dreyfuss and Bette Midler), born in the shadow of Ebbets Field, have struck it rich and moved, like the Dodgers, to Los Angeles, where they live in a pink dream palace with interior walls that gleam like asses' milk. The Whitemans' quick rise has produced feelings of anxiety and guilt. When Jerry Baskin (Nick Nolte), a Los Angeles bum, tries to drown himself in their pool, Dave pulls him out and takes him into the house. The would-be suicide humbles Dave; he wants to understand Jerry and turn him on to the gospel of success. The derelict, meanwhile, takes control of the household; he's a mildly amiable con man, satisfying everyone's fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo*. The movie is sloppily constructed and occasionally vague, but it's juicily, irresistibly funny. (Feb. 3, 1986) R. **11, 34, 52, 200, 304, 321, 515, 527, 533, 600, 709, 714, 807, 930, 934, 967, 971**

ECHO PARK—(1 hr. 33 min., '86) An entirely pleasant home-movieish picture about young people in Los Angeles living on the fringes of show business. It doesn't add up to much, but it's charming and funny, and you could do a lot worse for a casual Friday-night date. With Tom Hulce and Susan Dey. Written by Michael Ventura. Dir. Robert Dornhelm. (May 12, 1986) R. **21, 53**

★ **8 MILLION WAYS TO DIE**—(1 hr. 55 min., '86) Violent, profane, and extremely entertaining crime thriller directed by Hal Ashby. The hero is an alcoholic and seedy man of honor—the dour ex-cop Matthew Scudder (Jeff Bridges). Like the private-eye heroes of the forties classics, Scudder enters into ambiguous and sinister situations of unlimited danger. A frightened hooker (Alexandra Paul, giving a deliriously masochistic performance) demands his protection, and when the terrified girl is killed, Scudder, however decrepit, must avenge her death. He goes up against two proudly sleazy men—a black pimp, played by the TV actor Randy Brooks as a combustible, indignant man who feels oppressed by the judgment of others; and an obscene Colombian drug dealer, played by Andy Garcia, who wears slick black hair in a tiny ponytail and talks with small ferretlike twitches. Ashby allows his actors to improvise, which adds to the atmosphere of crazy aggressiveness. Bridges and Rosanna Arquette, as the smart prostie who helps Scudder, develop a Punch-and-Judy rhythm together, and the whole movie explodes in a prolonged violent confrontation that for sustained hilarity and wildness makes the shoot-outs in *Miami Vice* look tame. Ashby pushes scruffy naturalism to the border of farce. (May 12, 1986) R. **33, 200, 217, 533, 814, 964**

F/X—(1 hr. 48 min., '86) Consistently entertaining thriller about a movie-special-effects man (Bryan Brown) who is hired by the Justice Department to stage the assassination of a Mafia boss who has decided to sing. The hero, of course, gets caught in a web of deceit and double-dealing and winds up as the odd man out. He clears his name by using his strange talents against the people who have tricked him. Director Robert Mandel is good at action, but the movie needs to be more intricate, scary, and duplicitous. It would have worked a lot better if the special effects had fooled us as well. (Mar. 10, 1986) R. **11, 33, 55, 303, 304, 306, 510, 516, 610, 620, 621, 624, 705, 712, 753**

FEMMES DE PERSONNE—(1 hr. 46 min., '84) In French, Eng. subtitles. The story of four women—single, married, or divorced—and their relationships with men. With Marthe Keller, Philippe Léotard, Fanny Cottençon, Caroline Cellier, and Elisabeth Etienne. Dir. Christopher Frank. **40**

GINGER & FRED—(2 hr. 6 min., '86) In Italian, Eng. subtitles. Hell to sit through until the very end. Federico Fellini's new film is about an old dance team—they haven't been partners for 30 years—that is reunited for a nostalgic appearance on a TV variety show. Amelia (Giulietta Masina), who married and turned herself into a middle-class housewife, has held up pretty well, but Pippo (Marcello Mastroianni) has become a cynical windbag and a bum. As these two undergo the bizarre preparatory rituals for appearing on TV, Fellini gives us a spoof of television and of a society dominated by television that is more exhausted and depressed than angry. The crushingly vulgar images are frenzied yet also sullen and lifeless. Yet when Mastroianni and Masina step into the lights and perform, the movie attains a noble dignity. In Fellini's view, a performer's courage—whatever remains of his instinct—is the only thing that television can't destroy. Screenplay by Fellini, Tonino Guerra, and Tullio Pinelli. (Mar. 31, 1986) PG-13. **62, 703, 761**

★**THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) A likable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops, and he keeps the gags coming. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **49, 939, 960**

A GREAT WALL—(1 hr. 40 min., '85) In English and Mandarin, Eng. subtitles. A Chinese American computer executive, together with his American-born wife and teenage son, visits his homeland for the first time since leaving 30 years before. The first American-Chinese feature film co-production. Starring Peter Wang, who directed and co-wrote the script with Shirley Sun. PG. **56**

★**HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a period of two years; the explicit subject is the varieties of love and romance; but the real matter of the movie is the search for what is good in life, what is solid and genuine. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and, to all appearances, self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is so sensitive of the judgment of others that she detects nonexistent slights and insults. Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey), is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effect that their affair has on the family. Running in counterpoint to all this is the struggle of Woody himself—playing a TV producer—to find meaning in life. A hypochondriac of epic proportions, the producer undergoes a spiritual crisis and comes close to suicide. He finds a way out, but the answer to his quest is in every frame of the movie, which is a celebration not only of life in New York but of beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the warring parents. (Feb. 10, 1986) PG-13. **11, 33, 61, 81, 88, 200, 304, 310, 312, 500, 501, 504, 509, 515, 522, 523, 525, 527, 611, 613, 617, 624, 628, 705, 713, 715, 719, 762, 812, 920, 922, 932, 935, 940, 950, 957, 963, 970**

HARD CHOICES—(1 hr. 31 min., '85) A love story between a teenage boy in prison and a social worker, a woman in her thirties, who helps him escape. With Margaret Klenck, Gary McCleery, John Seitz, and John Sayles. Written and directed by Rick King. **84**

HOME OF THE BRAVE—(1 hr. 30 min., '86) In this concert film, Laurie Anderson's face and body make a great camera subject, and some of the imagery and sounds are suavely elegant, but the movie, unlike the Talking Heads' *Stop Making Sense,* is devoid of sustained interest and dramatic power. Dir. Anderson. (May 12, 1986) **47**

JAKE SPEED—(1 hr. 44 min., '86) A young American banker, vacationing in Paris with her younger sister, seeks the aid of adventure-story hero Jake Speed when her sister is kidnapped by an evil band of white-slave traders. With Wayne Crawford, Dennis Christopher, Karen Kopins, and John Hurt. Written by Crawford and Andrew Lane. Dir. Lane. PG. **24, 34, 88, 105, 112, 200, 202, 205, 206, 212, 214, 215, 217, 300, 309, 315, 316, 510, 511, 518, 520, 522, 527, 601, 603, 620, 624, 636, 702, 705, 707, 710, 714, 725, 764, 803, 816, 913, 919, 964**

JO JO DANCER, YOUR LIFE IS CALLING—(1 hr. 37 min., '86) Soft, evasive, self-pitying autobiographical film co-scripted and directed by Richard Pryor. The great comic tells the barely disguised story of his childhood, his early years in show business, his love life, drug habits, and near-self-immolation. He takes a sorrowing and high-minded view: The sinner repents. This is certainly any sinner's right, but is it also the artist's? Pryor never really tells us why he needed the drugs, or, a more dangerous subject, what he got out of them as a performer. He presents himself as a tense and vulnerable man demanding love, and he blames most of his problems on parasitical whites who take advantage of his inability to say no. Skip this movie and rent Pryor's incomparable concert-performance films from the local video store. With Billy Eckstine, Paula Kelly, and Debbie Allen. (May 12, 1986) R. **10, 30, 53, 66, 85, 89, 104, 106, 109, 111, 113, 210, 212, 214, 308, 315, 504, 511, 520, 534, 607, 642, 710, 713, 720, 724, 754, 810, 818, 903, 905, 910, 938, 954**

LETTER TO BREZHNEV—(1 hr. 34 min., '85) A raw-looking, bittersweet film from England about two scrappy Liverpool girls who are forced to make the most of meager romantic choices. When a Soviet freighter docks for the night, Teresa (Margi Clarke) winds up with Sergei (Alfred Molina), a roly-poly Russkie with a walrus mustache and nary a word of English. For her, it's a night of pleasure. Elaine (Alexandra Pigg), on the other hand, falls completely in love with *her* sailor, the blond, blue-eyed Piotr (Peter Firth), who swears his eternal love before boarding ship the next day. Soon he is writing letters proposing that Elaine come to Russia and marry him. Should she go? The rueful irony of the movie is that life in Russia couldn't be much *worse* for a woman than it is in Liverpool. The director, Chris Bernard, may not have much faith in England's future, but he has a grieving fondness for the grimy present, and the movie thoroughly mixes its turnip-flavored cynicism with romantic hope. From England's enterprising Channel 4. (May 5, 1986) R. **54**

★**MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by a young man struggling to make sense of a mixed racial and cultural inheritance. Hanif Kureishi, a 29-year-old playwright who was born in London to a Pakistani father and an English mother, creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old school friend and now an anti-Pakistani street tough. Soon the two boys are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84,** New Community Cinema (see **Museums, Societies, Etc.**), **530, 703, 708, 718, 808, 820, 917, 963**

ON THE EDGE—(1 hr. 31 min., '86) A 44-year-old amateur runner, who was banned from the sport twenty years earlier, sets out to win a challenging race. With Bruce Dern, John Marley, Bill Bailey, and Jim Haynie. Written and directed by Rob Nilsson. PG-13. **48**

PARTING GLANCES—(1 hr. 30 min., '86) An amiable low-budget independent film about gay friendship and love in New York. In form, the movie is a triangle featuring a handsome but conventional young health official; a manic, self-destructive rock singer who has AIDS; and a writer who lives with the first man but loves the second. *Parting Glances* is more a catalogue of gay manners than a fully worked-out drama. The writer-director Bill Sherwood is trying to restore some homely, affectionate reality to subjects usually treated sensationally. The lovers jog, go to bed, quarrel, go to a party, and so on. The movie is pro-monogamy, pro-friendship, pro-women, and neither hysterical nor sentimental about AIDS. As much as one admires the decency of its attitudes, one wishes it were more exciting and less self-conscious. (Mar. 3, 1986) **4**

POLTERGEIST II: THE OTHER SIDE—(1 hr. 31 min., '86) The Freeling family is once again tormented by supernatural forces. With JoBeth Williams, Craig T. Nelson, Heather O'Rourke, Oliver Robins, Julian Beck, and Zelda Rubinstein. Written by Michael Grais and Mark Victor. Dir. Brian Gibson. PG-13. **25, 32, 62, 67, 85, 108, 109, 113, 201, 203, 206, 208, 211, 212, 214, 219, 300, 301, 305, 306, 308, 325, 401, 505, 510, 511, 513, 520, 521, 530, 534, 536, 604, 607, 609, 611, 612, 614, 619, 631, 636, 637, 640, 641, 710, 713, 716, 722, 724, 725, 754, 756, 762, 763, 802, 816, 819, 820, 902, 904, 916, 917, 919, 931, 933, 955, 964, 965, 974**

★**RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and betray each other, and the harsh but stable peace collapses into war. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always with Kurosawa, we're amazed by the heroic style, yet the formality feels cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **82, 813**

RONJA ROBBERSDAUGHTER—(2 hr. 5 min., '85) In Swedish, Eng. subtitles. A fantasy story following the adventures of Ronja, daughter of a medieval forest bandit, as she encounters gray dwarfs and other mythical creatures. With Hanna Zetterberg. Written by Astrid Lindgren. Dir. Tage Danielson. **20**

★**A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The film-making team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The film-makers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by sudden death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. Working with the cinematographer Tony Pierce-Roberts, Ivory produces the most handsome and exciting scenes of his career. The use of slightly overripe Puccini music completes the mood of sensuous expansion. Featuring Maggie Smith as the prurient chaperone Charlotte. With Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **51**

SHORT CIRCUIT—(1 hr. 39 min., '86) A comedy about the adventures of a robot designed for military use that comes alive and masterminds its own escape. With

Ally Sheedy, Steve Guttenberg, Fisher Stevens, Austin Pendleton, and G. W. Bailey. Dir. John Badham. PG. **20, 22, 30, 60, 68, 85, 103, 105, 109, 112, 200, 204, 206, 208, 211, 214, 219, 300, 302, 307, 315, 317, 320, 326, 400, 403, 505, 506, 507, 513, 515, 520, 531, 533, 600, 605, 610, 611, 612, 613, 618, 620, 624, 631, 639, 700, 702, 703, 706, 710, 713, 725, 754, 758, 765, 801, 816, 819, 820, 905, 919, 920, 933, 939, 955, 963, 968, 974**

SIGNAL 7—(1 hr. 32 min., '83) A day in the lives of two middle-aged San Francisco cab drivers who dream of being successful actors. With Bill Ackridge and Dan Leegant. Written by the cast; story by Rob Nilsson. Dir. Nilsson. **5**

SWEET LIBERTY—(1 hr. 46 min., '86) Writer-director-star Alan Alda's low-voltage attempt to make a satirical epic on moviemaking. Alda plays a professor whose best-selling book about the Revolutionary War is bought by Hollywood. When the film company shows up to shoot in the town where he teaches, the naive Alda, expecting a faithful adaptation, is shocked to see the young, cynical director (Saul Rubinek) turn his book into a romp for kids. Some of the performances are fun—Michael Caine as the untrustworthy, swashbuckling Brit star; beautiful Michelle Pfeiffer as a ruthless young actress. But it quickly becomes clear that Alda doesn't have much of anything on his mind; he's not angry enough to mount a truly aggressive attack on Hollywood venality. *Sweet Liberty* rambles on amiably and pointlessly until it runs out of pleasant, second-rate ideas and just stops. With Bob Hoskins. (May 26, 1986) PG. **10, 32, 64, 85, 102, 110, 113, 201, 203, 206, 207, 213, 218, 300, 302, 304, 308, 310, 314, 316, 319, 325, 404, 405, 505, 510, 513, 520, 521, 527, 529, 534, 602, 605, 607, 609, 612, 618, 620, 624, 629, 632, 636, 640, 641, 643, 708, 710, 712, 717, 720, 723, 725, 726, 754, 755, 800, 804, 805, 807, 820, 901, 905, 914, 916, 917, 931, 952, 954, 962, 971, 973**

3 MEN AND A CRADLE—(1 hr. 40 min., '85) In French, Eng. subtitles. You can probably figure out most of the plot from the title: three girl-chasers sharing a Paris apartment . . . an adorable baby girl deposited at the front door . . . peepee on the couch . . . lullabies at night . . . mama returns . . . misery. The director, Coline Serreau, knows how to give the women in the audience a belly laugh of revenge. Juggling their work schedules, the three men just barely manage to untangle the mysteries of feeding, diapers, and teething. And Serreau is good on such things as the men's unwillingness to let anyone see how much they love the baby, and on the mutual antagonism between parents and childless couples. But the picture is a commercial French farce, and the theatrical efficiency of the plot leaves you a little disgusted by the end. For this subject, farce may not be enough. With Roland Giraud, André Dussolier, and Michel Boujenah. (May 19, 1986) PG-13. **63**

TOP GUN—(1 hr. 49 min., '86) The first wrapped-in-Mylar package of the season. This tumescent hymn to the sexiness of flying is a bit of a put-on. Producers Don Simpson and Jerry Bruckheimer seem to favor a beefcake approach to heroism, and the director, ex-adman Tony Scott, fetishizes everything. On the one hand, the pilots are milked for their rock star-biker boy potential; the movie is filled with sexual imagery and innuendos. Kelly McGillis, her blonde hair long and full, shows up as an astrophysicist who engages ace pilot Tom Cruise in solemn banter about thrust ratios. On the other hand, the plot is purposely square and regressive. Cruise, like Tyrone Power, is a good-looking hotshot who's "dangerous"—he takes too many chances and gets his best friend (Anthony Edwards) killed. In the dreary tradition of these movies, the death of his friend improves his character. The pilots, the Navy's best, are sent to a special training school, and they compete for a dog-fighting trophy. The filmmakers must know the boys are swatting at whiffle balls, because at the end, on a carrier in the Indian Ocean, the men go up against the latest Soviet MIGs. *Top Gun* is a gleaming techno-dream of clean-limbed young studs blasting evil out of the air. The aerial footage is spectacular. (May 19, 1986) PG. **25, 31, 67, 85, 102, 103, 107, 108, 113, 201, 203, 206, 211, 213, 305, 307, 317, 318, 326, 401, 506, 507, 510, 511, 513, 519, 534, 536, 602, 607, 609, 612, 614, 618, 629, 640, 641, 643, 701, 705, 710, 714, 716, 717, 723, 755, 760, 802, 809, 818, 821, 900, 902, 905, 911, 922, 938, 951, 952, 963, 968**

★ **THE TRIP TO BOUNTIFUL**—(1 hr. 46 min., '85) Geraldine Page caps a long and distinguished career with this powerful performance as an old woman who escapes from the Houston apartment of her son and daughter-in-law and journeys to her birthplace on the Gulf Coast, a farming town now empty and desolate. Horton Foote, adapting his own play, writes well of the mixed anxieties and drives of old age, and Page plays the role as if finding new corners of the heroine's mind at every moment. The trip to her birthplace is also a trip to the past, the roots of memory, and the source of love. With John Heard and Carlin Glynn. (Apr. 7, 1986) PG. **81, 302, 312, 537, 636, 708, 801, 822, 912**

★ **VAGABOND**—(1 hr. 45 min., '85) In French, Eng. subtitles. Agnès Varda's bleakly beautiful and very stern movie about a young female drifter, Mona (Sandrine Bonnaire). Surly, ungrateful, pleasureless, Mona wanders around the South of France in the winter and finally freezes to death, in a ditch, all alone. Although her fate is horrifying, it cannot be called gratuitous or unexpected. In a ghastly way, Mona fulfills herself. Varda makes her a study in the perversity of freedom. Mona is free to make all the wrong choices. And precisely because she barely wants to live, she provokes the many people who encounter her. An entire provincial society—farmers, immigrant workers, thugs, college professors—reveals itself in its amazed recoil from her. Varda works in an anecdotal and severe way, but the encounters form a pattern, and the mournfulness is beautifully sustained, like a fine piece of chamber music. Young Sandrine Bonnaire has the right impervious quality for this cipher—the prideful French sullenness that is always so shocking in a movie. She never distances herself from this weird, hostile girl, and she pulls off a death scene that is physically convincing and terrifying. Her Mona is a rare, unforgettable impersonation. With Macha Méril. (May 26, 1986) **81**

VIOLETS ARE BLUE—(1 hr. 28 min., '86) Topical, star-crossed-lovers sudser starring Kevin Kline and Sissy Spacek. The movie is intelligent, realistic, generous to everyone. But it also suffers from a peculiar kind of gutless self-consciousness that is all but destroying our more solemn commercial efforts at drama. Set in the Maryland beach town of Ocean City. Dir. Jack Fisk. (Apr. 28, 1986) PG-13. **39, 54, 204, 313, 642, 971**

WHAT HAPPENED TO KEROUAC?—(1 hr. 36 min., '85) A documentary portrait of writer Jack Kerouac, including Kerouac's television appearance on both *The Steve Allen Show* in 1959 and William Buckley's *Firing Line* in 1968, footage from Rudy Burckhardt's films, and featuring William Burroughs, Neal Cassady, Allen Ginsberg, Gregory Corso, and Lawrence Ferlinghetti. Dir. Richard Lerner and Lewis MacAdams. **82**

WISE GUYS—(1 hr. 32 min., '86) Gleeful, dirty-minded, and blessed with a spectacular sense of the visual possibilities of disaster, Brian De Palma can't help being a witty director. On the other hand, when De Palma says to himself, "Be funny!," humor is pinned to the ground and held there in misery until it cries for help. In this mirthless Mafia comedy, Danny DeVito and Joe Piscopo play two minor-league operatives who foolishly fall afoul of the Big Guys. In scene after scene, De Palma photographs the two actors in close-up as they get angry at each other. Their cheeks fill with air, their faces turn red, their eyes pop, steam blasts from their ears, curses fly from their lips . . . . With Dan Hedaya and Harvey Keitel. (May 5, 1986) R. **25, 36, 46, 201, 202, 207, 216, 217, 304, 309, 316, 402, 510, 512, 514, 517, 518, 520, 534, 607, 609, 700, 709, 757, 810, 814, 905, 940, 952, 968**

REVIVALS

BLIND HUSBANDS—(1 hr. 30 min., '18) An early silent masterpiece. Erich von Stroheim, previously unknown, wrote the script, designed the sets, directed and starred. **86**

DAS BOOT—(2 hr. 30 min., '81) In German, Eng. subtitles; dubbed version released as *The Boat*. A technically astonishing German-made World War II movie about life in the bilgy hell of a U-boat. It's heroic in a somber way—fear and the expectation of death are always present. Director Wolfgang Petersen does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. With Jürgen Prochnow. **9**

THE CONFORMIST—(1 hr. 55 min., '70) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal" and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, lush, voluptuous evocation of pre-war decadence. With Dominique Sanda and Stefania Sandrelli. From the novel by Alberto Moravia. **86**

FELLINI SATYRICON—(2 hr. 9 min., '70) In Italian, Eng. subtitles. One vast, impressionistic canvas of life in ancient Rome at its most bizarre, cruel, decadent, and futile. Petronius is the source. A shallow work, but pictorially spectacular. Dir. Federico Fellini. **86**

HIROSHIMA, MON AMOUR—(1 hr. 28 min., '59) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eiji Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline pretentious, with some passages of great lyrical intensity. **8**

LAST TANGO IN PARIS—(2 hr. 9 min., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance does reach great eloquence in his extended monologues. Maria Schneider is his partner. Dir. Bernardo Bertolucci. **86**

A MAN FOR ALL SEASONS—(2 hr., '66) Everything seems to click in this film of Sir Thomas More's fight for freedom of conscience. Robert Bolt's screenplay is a gem, Fred Zinnemann's direction is the triumph of a lifetime, and the acting is unusually distinguished. With Paul Scofield, Wendy Hiller, Leo McKern, Robert Shaw, Orson Welles, and Susannah York. **83**

MY FAIR LADY—(2 hr. 50 min., '64) The spectacularly successful musical, expensively mounted, and also stuffed. No one could be a better Higgins than Rex Harrison, who is, however, a bit past it. Audrey Hepburn, more a clothes peg than a clothes horse, opens her mouth and a bird named Marni Nixon flies out. Cecil Beaton, Lerner and Loewe, a marvelous English supporting cast, and all that. Dir. George Cukor. **969**

STRAW DOGS—(1 hr. 53 min., '71) A Sam Peckinpah Western transposed into a rural British setting, starring Dustin Hoffman as an American mathematician married to a local sexpot (Susan George). The film is manipulative in a reprehensible way, giving rationale to the audience's bloodlust as poor little Hoffman exterminates a bunch of vicious hoodlums. Still, the film is well acted, cleverly shot, and stirringly scored, with many inspired Peckinpah touches. **9**

THE THIRD MAN—(1 hr. 44 min., '49) A tense, thrilling manhunt drama set in postwar Vienna, based on Graham Greene's novel. Catch that perfect zither music. With Joseph Cotten, Alida Valli, Orson Welles, and Trevor Howard. Dir. Carol Reed. **83**

THE TIN DRUM—(2 hr. 22 min., '79) In German, Eng. subtitles. An anguished fable of modern European dislocation—social collapse, family brutality, the rise of Nazism—told through the prism of a little boy's experience. He's so repelled by the bestiality around him that he decides, at the age of three, to stop growing. The movie is evocative, but its anger and disgust seem at times to be aimed at the wrong targets. Based on the Günter Grass novel. Dir. Volker Schlöndorff. **9**

TO HAVE AND HAVE NOT—(1 hr. 40 min., '44) Lauren Bacall (in her debut) teaches Humphrey Bogart how to whistle (and a few other things). This is one of the great, messy Hollywood romances in which World War II is boiled down to a good-guys-vs.-bad-guys melodrama. It's as full of great lines as *Hamlet*. Dir. Howard Hawks. **8**

THE WILD BUNCH—(2 hr. 23 min., '69) One of Sam Peckinpah's best: brutal, sentimental, violent, woman-hating, macho, absurd—and despite all those things a technically accomplished Western with moments of intense feeling. William Holden is fine as the leader of a gang of old-style outlaws becoming obsolete in the America of 1913, and there is an unusually strong supporting cast headed by Robert Ryan. **9**

WILD STRAWBERRIES—(1 hr. 30 min., '57) In Swedish, Eng. subtitles. Ingmar Bergman at his most beloved but not necessarily best. An old curmudgeon takes an automobile trip that, in the nick of time, proves a humanizing journey into self-discovery. Intelligently made, beautifully acted, and full of fine Bergman touches, but a bit facile and goody-goody in the last analysis. With Victor Sjöström, Bibi Andersson, and Ingrid Thulin. **8**

WOMEN IN LOVE—(2 hr. 12 min., '69) Ken Russell's version of D. H. Lawrence's greatest novel is super-heated and a little absurd, but it's a relatively sane piece of work compared with what Russell's done since. It will drive you back to Lawrence to find out what all the anger and craziness are about. With Alan Bates, Oliver Reed, and Glenda Jackson. **9**

THEATER
LISTINGS

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Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Now Playing

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael Frayn's latest play, which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 to $37.50; Fri. and Sat. at 8 p.m., $32.50 to $40; Wed. at 2 p.m., $27.50 to $35. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards. **IRLS**

BIG DEAL—Bob Fosse has written, directed, and choreographed a musical based on the film *Big Deal on Madonna Street,* now set in Chicago in the 1930s, about a band of bumbling thieves preparing for a big heist. Cleavant Derricks, Loretta Devine, and Alan Weeks are the stars, and featured in the cast are Wayne Cilento, Desiree Coleman, Bernard J. Marsh, Valarie Pettiford, Barbara Yeager, Bruce Anthony Davis, Alde Lewis Jr., Larry Marshall, and Mel Johnson Jr. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m., Sat. at 2 p.m.; $30 to $47.50. **Broadway Theatre,** Broadway at 53rd Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

BIG RIVER—The Tony Awards–winning musical, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Larry Riley, Martin Moran, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ●

BILOXI BLUES—Jonathan Silverman is the present star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Mississippi, where our young friend Eugene, now in the service, is stationed during the '40s and learning about life from his new pals as well as the local denizens. Featured in the cast are Randall Edwards, Mark Nelson, Lisa Waltz, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. (except Thurs., which is dark) at 8 p.m., Sat. at 2 p.m. and Sun. at 3 p.m., $20 to $37.50; Wed. at 2 p.m., $20 to $35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

THE BOYS IN AUTUMN—George C. Scott and John Cullum star in a two-character play by Bernard Sabath about Tom Sawyer and Huckleberry Finn in their adult years; directed by Theodore Mann. Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $30; Sat. at 8 p.m., $33. **Circle in the Square Theatre,** 1633 Broadway (581-0720). 1 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats $10 at each performance (if you get there early). **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, and Lee Roy Reams are the present stars in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS** ● ●

THE HOUSE OF BLUE LEAVES—A perky revival of John Guare's 1971 comedy, directed by Jerry Zaks. Featured are a sublime trio of actors—John Mahoney, Swoozie Kurtz, Stockard Channing. Also featured in the cast are Danny Aiello, Julie Hagerty, Ann Talman, Ben Stiller, and Jane Cecil. Tues. thru Sat. at 8 p.m., Wed., Sat. and Sun. at 2 p.m.; $15 to $30. **Vivian Beaumont** at Lincoln Center, 150 West 65th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., $30 to $37.50, Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50. **Booth,** 222 W. 45th St. (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

LONG DAY'S JOURNEY INTO NIGHT—Jack Lemmon stars as James Tyrone in a revival of Eugene O'Neill's semi-autobiographical play; directed by Jonathan Miller. Featured in the cast are Bethel Leslie, Peter Gallagher, Kevin Spacey, and Jodie Lynne McClintock. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m., $20 to $37.50. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 45 min. All major credit cards.

LOOT—Joe Orton's wicked comedy has made its way to Broadway and now stars (in alphabetical order—they're all great!) Alec Baldwin, Zeljko Ivanek, Charles Keating, Joseph Maher, Nick Ullett, and Zoe Wanamaker; directed by John Tillinger. The late playwright herein turned conventional properties upside-down, taking pot shots at sex, money, death, marriage, and the like. "*Loot*'s a hoot." Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., $20 to $30, Fri. and Sat. at 8 p.m., $25 to $35; Wed. at 2 p.m., $15 to $25. **Music Box Theatre,** 239 West 45th Street (239-6200). 1 hr. 50 min. All major credit cards. **IRLS**

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are Betty Buckley, Cleo Laine, George Rose, Patti Cohenour, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues. thru Sat. at 8, Wed. & Sat. at 2; Sun. at 3 p.m. From 6/9, a Mon. at 8 p.m. perf. is added, and the Sun. mat. is canceled. All perf. except those on Wed. at 2 p.m. ($25 & $35) are $35 and $45. $10 tickets for last row in balcony are on sale the day of the performance. **Imperial,** 249 W. 45th St. (239-6200). 2 hr. 15 min. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and many others. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

THE PETITION—Jessica Tandy and Hume Cronyn star in a play by Brian (*Whose Life Is It Anyway?*) Clark, set in England, celebrating the 50-year marriage of a British army general and his wife; directed by Peter Hall. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $30 to $35; Wed. at 2 p.m., $20 to $30. **John Golden Theatre,** 252 West 45th St. (239-6200). 2 hr. All major credit cards.**IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—Lily Tomlin appears to her best advantage in a solo-theater piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Tues. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35. Wed. at 2 p.m., $12.50 to $30; Sat. at 8 p.m., $20 to $37.50. **Plymouth Theatre,** 236 West 45th Street (239-6200). All major credit cards. 2 hr. 30 min. **IRLS**

SOCIAL SECURITY—Marlo Thomas and Ron Silver star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood. Featured in the cast are Joanna Gleason, Kenneth Welsh, Olympia Dukakis, and Stefan Schnabel. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore,** 243 W. 47th St. (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SWEET CHARITY—Debbie Allen stars in a revival of the musical by Neil Simon, Cy Coleman, and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Irving Allen Lee, Lee Wilkof, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $30 to $45; Wed. at 2 p.m., $25 to $40. **Minskoff Theatre,** 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

OFF BROADWAY

AUNT DAN AND LEMON—Wallace Shawn's play about the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, now starring Pippa Pearthree (in the title role) and Pamela Reed. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.;

$20 to $25. **Public Theatre/Martinson Hall,** 425 Lafayette Street (598-7150).

THE BIRDS FLY OUT WITH DEATH—Venezuelan playwright Edilio Pena's drama is a probe into the life of two women at the outer limits of reality; directed by Vicente Castro. Featured in the cast are Lillian Hurst and Bertila Damas. Wed., Thurs., and Fri. at 8 p.m. in English, and Sat. and Sun. at 2:30 p.m. and 8 p.m. in Spanish. $10, thru 6/1. Cast remains the same for both English and Spanish performances. **Puerto Rican Theatre,** 304 West 47th Street (354-1293).

BLUES FOR A GOSPEL QUEEN—A musical with book and lyrics by Don Evans, based on the life of Mahalia Jackson through her years as a church soloist to her rise as an internationally renowned gospel singer; with music by John Lewis. With Kathi Walker, Yolanda Graves, Arthur French, Freeda Davidson. Wed.–Fri. at 8, Sat. at 3 & 8, Sun. at 4; $6–$12. **Billie Holiday,** 1368 Fulton Street, Brooklyn (718-636-0918).

CUBA AND HIS TEDDY BEAR—The New York Shakespeare Festival presents Reinaldo Povod's play about the relationship between a father (Robert De Niro) who is a drug dealer and his seventeen-year-old son (Ralph Macchio); directed by Bill Hart. **Public Theatre's Susan Stein Shiva Theatre,** 425 Lafayette Street (598-7150). **IRLS**

DAUGHTERS—John Morgan Evans's comedy, starring Marcia Rodd, is about five women, aged 18 to 90, who make up four generations of an Italian American family in a Brooklyn home; directed by John Henry Davis. Featured in the cast are Bette Henritze, Mary Testa, Miriam Phillips, and Marisa Tomei. (Call theatre for specifics.) **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

DOUBLE BILL—Dario Fo's *Mistero Buffo,* and Franca Rame's *Tutta Casa, Lettu e Chiesa,* the first a combination of mystery play and religious cycle, the second a series of four related monologues. From 5/27 thru 6/7 (phone theater for specifics); $17. **Joyce Theater,** 175 Eighth Avenue (242-0800).

DRY LAND—Cyndi Coyne's play deals with a lower-middle-class Irish Catholic family in Boston in 1968, focusing on the relationship between a ten-year-old girl and her mother; directed by Kay Matschullat. Featured in the cast are Amy Sohn, Caris Corfman, Todd Alexander, Christian Slater, and Olivia Laurel Mates. Thurs. thru Sun. at 8 p.m., Sun. at 3 p.m.; $8; thru 6/8. New Arts Theatre Company at the **Judith Anderson Theatre,** 422 West 42nd Street (925-1630).

ELECTRIC MAN—Phil Bruns stars in Mark Eisenstein's comedy which zeroes in on a microphone, a comedian, and an electric chair; directed by James Karr. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22; from 5/27. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE FANTASTICKS—A musical fable in its 27th year which has spawned in its time plenty of talent, and has just announced, alas, that June 8 is its closing date. What about generations still unborn? Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26; thru 6/8 (sniff). **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jeff Brooks is the latest star of Larry Shue's fine comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks; with Kathleen Claypool, Ian Stuart, Alan Brooks, Jacqueline Schultz, Dave Florek, and Rick Lawless. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 to $27.50; thru 6/1. **Astor Place Theatre,** 434 Lafayette Street (254-4370). ●

GOBLIN MARKET—Terri Klausner and Ann Morrison star in a musica erotica by Polly Pen and Peggy Harmon; directed by Andre Ernotte; based on the 19th-century poem by Christina Rossetti about two sisters who recreate a magical childhood world of terror and delight. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 3 and 7; $22.50 to $27.50. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 scenes and songs of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30 p.m., Sun. at 1 and 5 p.m., Wed. at 2:30 p.m.; thru 6/8. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

HAMLETMACHINE—A new adaptation of the Shakespeare play by Heiner Muller, staged by Robert Wilson, performed by the Undergraduate Drama Department of NYU. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m., Sun. at 3; $10; thru 6/7. **Mainstage Two Theatre,** 721 Broadway (598-7074).

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Sally Gracie, David Strathairn, Don Harvey, Beeson Carroll, John Griesemer, Betsy Aidem, Louise Latham, Deirdre O'Connell, and the Red Clay Ramblers are all involved. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues.–Sat. at 8, Sun. at 2:30 & 8; Wed. at 2; $25–$35. **Promenade,** 76th St. & Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny musical, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. With Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, Suzanne Douglas, Louise Robinson, and Tena Wilson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAGGIE MAGALITA—Trini Alvarado stars in Wendy Kesselman's play about a young woman who must come to terms with her Latin American heritage in what she sees as a prejudiced milieu; directed by Julianne Boyd. Featured in the cast are Blanca Camacho, Teresa Yenque, and Stephen Geoffreys. Tues. and Thurs. at 11 a.m., Wed. at 2 p.m., Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m.; thru 6/14; $12 to $14. **The Little Theater at the Lamb's,** 130 West 44th Street (997-1780).

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Wed. thru Fri. at 8 p.m., Sat. at 2, 5, and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. Thurs. at 11 a.m. all seats are $10. **Heckscher Theatre,** Fifth Ave. at 104th Street (534-2804). ● ●

MARATHON '86—Evening B: Richard Greenberg's *Vanishing Act;* Roger Hedden's *Terry Neal's Future;* Shirley Kaplan's *The West Side Boys Will Rock You Anytime;* and Alan Zweibel's *Comic Dialogue;* thru 6/9. Evening C: Edward Allan Baker's *Dolores;* Cassandra Medley's *Ma Rose;* Shel Silverstein's *Wash and Dry;* Stuart Spencer's *Moonlight Kisses;* 5/28 thru 6/16. Call theater for specifics. $12 to $16. **Ensemble Studio Theatre,** 549 West 52nd Street (247-3405).

MASTER CLASS—Len Cariou, Werner Klemperer, Austin Pendleton, and Philip Bosco star in David Pownall's play about Prokofiev, Shostakovich, Stalin, and Zhdanov; directed by Frank Corsaro. The encounter of these men takes place in 1948 during a musicians' conference, convened by the Soviets to purge Russian music of its "anti-democratic tendencies." Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2 p.m.; thru 7/6. **Roundabout Theatre,** 100 East 17th Street (420-1883).

MONOLOGUIST SPALDING GRAY—5/27 thru 6/1, *Sex and Death to the Age of 14;* 6/3 thru 8, *Swimming to Cambodia,* based on Spalding Gray's own experiences as an actor in *The Killing Fields.* Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 2 p.m.; $10 to $15. **Mitzi Newhouse,** 150 West 65th Street (239-6200). **IRLS**

THE NICE AND THE NASTY—Mark O'Donnell's comedy about the effects of the media in America; directed by Douglas Hughes. With James McDonnell, David O'Brien, and Marianne Owen. Tues.–Fri. at 8 p.m., Sat. at 7 & 10 p.m., Sun. at 3 & 7 p.m; $19 to $22. **Playwrights Horizons Theatre** at Mainstage, 416 West 42nd Street (279-4200).

1951—A theatrical collage with music by Michael S. Roth, lyrics by Mac Wellman, conceived and directed by Anne Bogart, exploring the events surrounding the notorious Hollywood Inquisition days. Tues.–Sat. at 8, Sun. at 3; $14; thru 6/1. **Perry Street Theater,** 31 Perry Street (279-4200).

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, trying to mount a talent show to raise money for a good cause. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7; $25 to $27.50. **Sheridan Square Playhouse,** at the Circle Repertory Theatre, 99 Seventh Avenue South (924-7100).

OLYMPUS ON MY MIND—Lewis J. Stadlen stars in a musical comedy with book and lyrics by Barry Harman and music by Grant Sturiale, dealing with Jupiter who descends to earth for an amorous night with a mortal woman. Featured in the cast are Ron Raines and Peggy Hewett. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15 to $17.50. **Actors Outlet Theatre,** 120 West 28th Street (645-0783).

PENN & TELLER—Talented stand-up artists in an uproarious carnival sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20 to $26. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a party which turns into a comedy of errors; featured in the cast are John Cunningham, Charlotte Moore, David Margulies, Kate McGregor-Stewart, and Debra Mooney; directed by John Tillinger. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; $10–$20. **Studio Theatre,** 416 West 42nd Street (279-4200).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Hal Robinson, Marcus Olson, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$32.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

A PLACE CALLED HEARTBREAK—Robert S. Stokes's drama takes place in a POW compound in Hoa Lo Prison, 24 hours before the repatriation of American prisoners; directed by Ellen Cannon. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $18.50. **Harold Clurman Theatre,** 412 West 42nd Street (594-2370).

PROFESSIONALLY SPEAKING—Musical by Frederic Block, Ernst Muller, and Peter Winkler that pokes fun at doctors, lawyers, and teachers while cross-examining these not-so-sacred professions and their effects on the recipients of their services; directed and choreographed by Tony Tanner. Tues. thru Fri. at 8 p.m., Sat. at 7 p.m. and 10 p.m., Sun. at 3 and 7 p.m.; $25. Theatre at **Saint Peter's Church,** 54th Street and Lexington Avenue (832-2555).

SILLS & COMPANY—Barbara Harris is a guest artist in this evening of improvisational theatre games, led by Paul Sills. No script exists and games are improvised differently for each performance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m., Wed. at 2 p.m.; $15 thru 6/7. From 6/8; $15 to $22.50. **Lamb's Theatre,** 130 West 44th Street (997-1780).

TELL PHARAOH—Loften Mitchell's drama with music, featuring Micki Grant, Graham Brown, Nora Cole, and Jewdyer Oborne, tells of the black experience in Harlem in a church-sanctuary setting; directed by La-Tanya Richardson. Thurs. thru Sun. at 8 p.m.; $15. **Holy Trinity Episcopal Church Theatre,** 316 East 88th Street (718-338-9738).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Stars are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048).

WILLIAMS & WALKER—Ben Harney and Vondie Curtis-Hall have the title roles in Vincent D. Smith's musical which follows the team from their advance in black musicals from an old minstrel show to their appearance in the Ziegfeld Follies on Broadway; directed by Shauneille Perry. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Wed. and Sat. at 2 p.m.; $15. **American Place** 111 West 46th Street (247-0393).

WRITER'S CRAMP—K. C. Kelly stars in John Byrne's comedy which is framed as a memorial to a churlish poet/painter of self-inflated reputation. Featured in the cast are Brooks Baldwin and Sullivan Brown. Wed. thru Sat. at 8 p.m., Sun. at 7 p.m.; from 5/28; $14 and $15. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—*The Chopin Playoffs,* final play in the trilogy by Israel Horovitz about the Jewish experience in Canada during the 1940s. Two seventeen-year-olds vie for the title of best pianist in Sault Ste. Marie as well as for the affections of a girl. Featured in the cast are Nicholas Strouse, Jonathan Marc Sherman, and Maddie Corman; directed by Stephen Zuckerman. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $18.50; thru 6/15. **92nd Street Y,** 1395 Lexington Avenue (831-8603).

APPLE CORPS THEATRE—Seventh Mystery Festival: Agatha Christie's *Black Coffee*, directed by John Raymond. Wed.–Sat. at 8, Sat. & Sun. at 3; thru 6/22; $12 thru $15. **Theater,** 336 W. 20th St. (929-2955).

CHICAGO CITY LIMITS—*Current Jam*, improvisational revue, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

EQUITY LIBRARY THEATRE—A revival of *Funny Girl*, with music by Jule Styne and lyrics by Bob Merrill, book by Isobel Lennart; with the Equity Library Theatre cast. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 6/8. **Equity Library Theatre,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—A musical comedy revue made up entirely from audience suggestions improvisation group followed by a lively revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: *From Left Field*, by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote*, Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

JEWISH REPERTORY THEATRE—*Lies My Father Told Me*, Ted Allan's play with music revolves around the relationship between a young boy and his father, set in Canada and the U.S. in the 1930s and '40s; directed by Lynn Polan. Tues. thru Thurs. at 8 p.m., Sat. at 8:30 p.m., Sun. at 3 and 7 p.m.; $15 to $18; from 5/31. **Jewish Repertory Theatre,** 344 East 14th Street (505-2667).

MANHATTAN THEATRE CLUB—John Patrick Shanley's *Women of Manhattan* focuses on the urbane elegant world of three polished New Yorkers as they search for happiness; directed by Ron Lagomarsino. With Jayne Haynes, Tom Wright, Nancy Mette. Tues. thru Sun. at 8, Sat. & Sun. at 2:30; $21–$26; thru 6/15. **Space at City Center,** 131 W. 55th St. (246-8989).

NATIONAL SHAKESPEARE CONSERVATORY—Beth Henley's *Crimes of the Heart*, a dramatic comedy; 5/28 thru 6/1. Caryl Churchill's *Cloud Nine*, about an English family; 6/4–8. Wed., Fri., Sat. at, Thurs. at 6:30, Sun. at 3; $6; phone for specifics. **Conservatory Theatre,** 591 Broadway (219-9875).

NEGRO ENSEMBLE COMPANY—Douglas Turner Ward directs and performs with Elain Graham in Gus Edwards's *Louie and Ophelia*, set in contemporary New York, about the love between a couple from different social backgrounds and with unlikely aspirations. Tues.–Fri. at 8, Sat. at 3, Sun. at 2:30 & 7; $15–$20. **Theatre Four,** 424 West 55th Street (246-8545).

PAN-ASIAN REPERTORY—Kobo Abe's *The Man Who Turned Into a Stick*, features Ernest Abuba in the title role who plays a suitcase, a boxer, and the man who turned into a stick; directed by Ron Nakahara. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m.; $10 to $15; thru 6/7. **Playhouse 46,** 423 West 46th Street (245-2660).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion*, a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche*, Gloria Gonzales's play about the Americanization of a Cuban family living in New York; Lope de Vega's historic drama *Fuenteovejuna*, set in 1476; Federico Garcia Lorca's *Yerma;* thru June. $11 for plays and $16 for musicals. **Gramercy Arts,** 138 East 27th Street (889-2850).

SOHO REP—*The Grub Street Opera*, with book and lyrics by Henry (*Tom Jones*) Fielding, music by Anthony Bowles, is a 1731 ballad opera with wicked love complications; directed by the composer. Thurs. thru Sat. at 8 p.m., Sun. at 4 and 8 p.m.; 5/30 thru 6/22; $8. **Greenwich House,** 27 Barrow Street (925-2588).

STONEWALL REPERTORY THEATRE—Evan Senreich's *The Monster in My Bed* which concerns the dreams of two gay men against the background of New York and Cuba; directed by Billy Cunningham. Fri. and Sat. at 10 p.m.; Sun. at 7 p.m.; $8 to $10; thru 5/31. **Westbeth,** 151 Bank Street (675-1014).

THEATER IN ACTION—Molière's *Tartuffe*, Jack London's *Martin Eden*, Gogol's *Marriage*, and Michael McGuire's *1945*, in repertory thru 6/29. Phone for specifics. Thurs. thru Sat. at 8 p.m. Sat. at 2 p.m., Sun. at 3 p.m. **Theater,** 46 Walker Street (431-1317).

YORK THEATRE COMPANY—Revival of Lanford Wilson's *Talley's Folly*, featuring Katie Grant and Eugene Troobnick, first of a trilogy (subsequent plays were *Fifth of July* and *Talley and Son*); directed by David Feldshuh. Call theater for specifics; thru 5/31; $8. **Mazur Theatre,** 555 East 90th Street (534-5366).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AS YOU LIKE IT—The Bard's comedy, full of love, truth, beauty, corn, and salt, is directed by Robert Mooney. Wed. thru Sun. at 8 p.m., Sun. at 8 p.m. thru 6/1; $8. **Shakespeare Center,** 165 W. 86th St. (877-6810).

BROTHER MALCOLM X—Duane Shepard stars in Frank G. Greenwood's play which deals with the life of Malcolm X, his father, and a family destroyed by racial prejudice; directed by Ron Milner. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 6/1. **New Heritage Theatre,** 290 Lexington Avenue (876-3272).

COCOBALE, A BOMBA PLAY—Bimbo Rivas's play, set in a small Puerto Rico village, centers on the efforts of the townspeople to celebrate the annual Macamba Festival against the wishes of an oppressive king. Dancing and martial-arts segments are a tour de force in this work and the composer is Juan Manuel Moralez. 5/30, 6/1, 6, and 7 at 8 p.m.; $8 (call theater for specifics). **Teatro Charas La Terraza,** 360 East 10th Street (982-0627).

THE CURE—Richard Foreman's work, dominated by music, is a sort of pastoral ceremony, with all demons kept at bay. It features Jack Coulter, David Patrick Kelly, and Kate Manheim. Every night (exc. Tues.) at 8 p.m.; $10 to $12. **Performing Garage,** 33 Wooster Street (966-3651).

DEEP SIX—*Add, Subtract, Multiply*, and *Divide*, a quartet of plays by Edward Farley exploring the human equation. 5/28 thru 6/1, nightly at 8 p.m., Sun. at 7 p.m. **New Theatre of Brooklyn,** 465 Dean Street (718-596-7726).

DOUBLE BILL—Mark Medoff's *The Froegel Dictum* and Juliet Beckett Crutchcher's *Approaching Lavendar.* The Collective Theatre Company asks "Chicken or Beef, Al?" 5/27 thru 31 at 8 p.m., Sun. at 3 p.m.; $8. **Sanford Meisner Theater,** 164 Eleventh Ave. (222-7611).

DOUBLE BILL—Lewis Gardner's *Boomerstown* and William Borden's *I Want to Be an Indian*, directed by Deirdre Sinnott and Richard Hoehler, respectively. Fri. thru Sun. at 8 p.m.; 5/30 thru 6/15; $6. **Michael Chekhov Studio,** 19 West 36th Street, 8th floor (795-3104).

FIGHT—Jorge Luis Ramos and Nancy Mayans star in a play with music by Manuel Martin Jr. and Felix Mendez, dealing with a third-generation Puerto Rican boxer as he battles the obsessions in his life. Fri. and Sat. at 8 p.m., Sun. at 4 p.m.; $6; thru 6/1. Presented by the Spanish-English Ensemble at **Teatro Duo,** 62 East 4th Street (598-4320).

FLOOD—Günter Grass's play, translated by Ralph Manheim; directed by Charles Ott. Theme is "a progression of timeless images that depart from the realm of realism." Thurs. thru Sat. at 8 p.m.; $6; thru 6/15. **Project 111 Theatre,** 385 Broadway (279-4200).

GHOSTS—Revival of the Henrik Ibsen play about the sins of the father visited upon his innocent son; directed by Fred Fondren. Thurs. thru Sun. at 8; $5; thru 6/15. **Prometheus,** 239 E. 5th St. (477-8689).

THE GOOD LIFE—Jack McCleland's comedy about two middle-aged losers (Victor Truro and Madison Arnold) who devise a plan to leave their bleak milltown existence and escape to a tropical island paradise; directed by Ronald Roston. Tues. thru Sat. at 8 p.m.; $6; 6/3 thru 21. **Image Theatre,** 432 West 42nd Street (564-1786).

GRAVITY SHOES—John Bunzel's comedy in which greed and self-interest inspire a desperate struggle for control over the rights to a new play; directed by Richard Ziman. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; 6/3 thru 15; $6. A Circus Theatricals production at the **William Redfield Theatre,** 354 West 45th Street (928-3629).

THE IMPORTANCE OF BEING EARNEST—Oscar Wilde's farce, filled with romantic intrigues, mistaken identities, and satirical comment on the façade of late Victorian high society; directed by Susan Helen Karpman. Fri., and Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $9; thru 6/29. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

IN THE TRAFFIC OF A TARGETED CITY—Marc Kaminsky's play weaves together tales of two cities: New York today and Hiroshima in 1945; directed by Arthur Strimling. With Diane Dowling, Arthur Strimling, Steve Browman. Thurs. thru Sun. at 8 p.m.; thru 6/1. **Theater for the New City,** 162 Second Avenue (245-1109).

INTOXICATION—Strindberg's comedy (his only one), directed by Steven Baker. Thurs.–Sun. at 8; $5. **Dramatis Personae Theatre,** 25 E. 4th St. (673-4382).

LADY DAY AT EMERSON'S BAR AND GRILL—Lonette McKee stars as Billie Holiday in Lanie Robert's play, which contains fifteen of the best-known Holiday songs and is set in a seedy nightclub in Philadelphia. Pianist Danny Holgate is the accompanist, plus a jazz combo. Tues. thru Sat. at 8 p.m.; $8; 5/29 thru 6/4. **The Vineyard,** 309 East 26th Street (683-0696).

OUR LADY LIBERTY—A Musical Tribute bids the "Lady" well on her 100th birthday with the aid of a potpourri of scenes, songs, and dance from a cast of twenty. 5/26–28, 29–31 at 8 p.m.; $10–$12. **Nat Horne Theatre,** 440 West 42nd Street (736-7128).

THE OX-BOW INCIDENT—Will Rokos's adaptation of the Walter Van Tilburg Clark novel about vigilante justice in the Old West; directed by Margit Ahlin. Wed. thru Sun. at 8:30 p.m.; $8; thru 6/1. **Little Theatre,** 5 West 63rd Street (678-7443).

PARDON MY INQUISITION, OR KISS THE BLOOD OFF MY CASTANETS—Charles (*Vampire Lesbians of Sodom*) Busch's play, set in old Spain, follows the unfortunate fate of Maria Garbonza, a whore who falls in love with an adventurer (Sr. Busch stars in both roles), and co-starring are Arnie Kolodner, Yvonne Sing, and Ralph Buckley; directed by Kenneth Elliott. Fri. at 11 p.m., Sat. at midnight, Sun. at 9 p.m. on 6/1; thru 6/1; $6. **Theatre-in-Limbo,** 647 East 9th Street (475-5621).

REUNION—Jeffery S. Sult's play about a high-school reunion held in Florida; only ten show up because of torrential rains and winds; directed by the author. 5/27–6/5, Sun.–Thurs. at 7; $6. **13th Street Theatre,** 50 West 13th Street (675-6677).

SAME OLD MOON—Geraldine Aron's comedy about a Catholic girl growing up in Dublin, Galway, and London; directed by Robert Patrick. Featured in the cast are Carol Nelson, Mickey Kelly, Kevin Breslin, Joe McNamara, Carmel O'Brien, and Jerry Donnelly. Thurs.–Sat. at 8, Sun. at 3; $6–$10; thru June. **Irish Arts Centre,** 553 W. 51st St. (757-3318).

SEX AND VIOLINS—Richard Hornby's *The Kidnappers* and Peter Shaffer's *The Private Ear*, two comedies describing the burning hunger of idealistic youth.Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m., 5/29 thru 6/22; $8. **No Smoking Playhouse,** 354 West 45th Street (279-4200).

SOME SHOW BUSINESS—A play about older actors' experiences within the theatre, developed and directed by Susan Miller, script by Howard Pflanzer, music by Paul Winston. 5/27, 29, 6/3, 6/5 at 1:30 p.m.; FREE! **JASA,** 40 West 68th Street (724-3200, ext. 531).

STORIES ABOUT THE OLD DAYS—Bill Harris's play, starring Abbey Lincoln and Clebert Ford, is about two lost people who find themselves in a Detroit church slated for demoliton. LaTanya Richardson directs. Wed. thru Sat. at 7:30 p.m., Sun. at 3 p.m.; $6. **Henry St. Settlement,** 466 Grand Street (598-0400).

TWENTY-ONE A—Kevin Kling stars in his own play, portraying eight wildly disparate characters on a bus line. Mon.–Wed. at 8, Wed. also at 2; thru 6/25, $15. **Westside Arts,** 407 West 43rd Street (541-8394).

WHITE POWER—*The Making of an American Nazi*: Barry Plumlee's play about the frightening growth of the modern neo-Nazi movement; directed by Bob McGrath, featuring Darroch Greer. Fri. and Sat. at 9 p.m.; $6; thru 5/31 at 9 p.m. **University of the Streets,** 130 East 7th Street (226-5768).

WORKING ONE-ACTS—Two evenings of one-acters consisting of five plays each. Evening A, from 5/29: Bill Bozzone's *Buck Fever*, Cindy Lou Johnson's *The Person I Once Was*, Tommy Re's *Johnny & Evan*, William Wise's *Sky Riders*, and John Heller's *No Trains for Harris.* Evening B, from 6/1: William Wise's *Till Then* and *The 3 O'Clock Appointment*, Kevin Murphy's *Bridget and Catherine*, and Edward Allen Baker's *The Buffer.* Tues. thru Sun. at 8 p.m., Sun. at 2 p.m.; $8 (a ticket for both A and B costs $14); thru June. **INTAR,** 508 West 53rd Street (679-7575).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PATRICIA BURR BOTT—Paintings of wild animals in Africa, Mexico, Florida and the far west, thru 6/11. Adler, 21 E. 67th (249-2450).

JEAN-BAPTISTE-CAMILLE COROT/EUGENE DELACROIX—Paintings, watercolors, and drawings by both, many on loan from museums, thru 6/28. Salander-O'Reilly, 22 E. 80th (879-6606).

CLAES EKLUNDH/WILLIAM KENTRIDGE/THOMAS LAWSON—Works on paper by all three, 5/28–7/2. Simon/Neuman, 42 E. 76th (744-8460).

KRISTJAN GUDMUNDSSON—Floor sculptures, wallpieces, and a book, by this Finnish artist, thru 6/14. ASF, 127 E. 73rd (879-9779).

ROBERT HALLOWELL—Paintings of Bermuda, Spain, Morocco, and Cuba, thru 6/7. Marbella, 28 E. 72nd (288-7809).

GEORGE HERRIMAN—Original "Krazy Kat" watercolors and drawings, thru 6/5. Graham, 1014 Madison (535-5767).

HOWARD HODGKIN—Sixteen recent oil paintings on wood panels, thru 6/5. Knoedler, 19 E. 70th (794-0550).

GWEN JOHN—Drawings, watercolors, and paintings, thru 6/13. Davis & Langdale, 231 E. 60th (838-0333).

BETTY KLAVUN—Abstract sculptures created for playgrounds and parks, thru 6/6. Arsenal, Fifth at 64th, in Central Park (360-1309).

ROBERTO MATTA—Twenty pastel drawings, in a series entitled, "El Quijote de Matta," thru 6/30. The Spanish Institute, 684 Park (628-0420).

WILLIAM MCGEE—Recent assemblages composed of paper, slate, wood, asphalt, and metal, thru 6/21. Cecil, 16 E. 72nd (517-3605).

DARIO MORALES—Figure paintings, sculptures, and drawings, thru 6/30. Aberbach, 988 Madison (988-1100).

ODD NERDRUM—Romantic figure paintings inspired by Caravaggio and Rembrandt, thru 6/7. Hamilton, 19 E. 71st (744-8976) and Germans Van Eck, 420 W. Broadway (219-0717).

GEORGIA O'KEEFFE—Selected paintings and works on paper; selections of American sculpture, 1811–1941, thru 6/6. Hirschl & Adler, 21 E. 70th (535-8810).

DAVID SALLE—Two new suites of etchings, 5/31–6/19. Castelli, 4 E. 77th (288-3202).

JOHN SINGER SARGENT—"Sargent at Broadway—The Impressionist Years," including landscapes, figure scenes, and informal portraits painted in France and England during the 1880s, thru 6/14. Kerr, 49 E. 82nd (628-1340).

HUGO SCHEIBER—A retrospective by this Futurist, thru 6/30. Kovesdy, 897 Madison (737-4563).

OSKAR SCHLEMMER—A retrospective of more than 200 works by this German painter, sculptor, dance designer, and art theorist, thru 7/5. IBM Gallery of Science and Art, Madison at 56th (407-5014).

TONY SMITH—Colorful abstract paintings made while he was living in Germany, between 1953–1954, and a later group of paintings, mostly black and white, from the early sixties, plus small bronze versions of very large sculptures, thru 6/21. Fourcade, 36 E. 75th (535-3980).

GRAHAM SNOW—Painted architectural constructions that look like English "follys," thru 7/31. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

JORGE TACLA—Recent paintings with symbolic, pre-Columbian imagery, thru 6/1. Haime, 1000 Madison (772-7760).

MICHAEL TETHEROW—Recent monochromatic paintings of abstracted heads, plus large-scale mixed-media works on paper, thru 6/14. McCoy, 19 E. 71st (570-2131).

MARK TOBEY—Abstract paintings, drawings, and watercolors from the '40s through the '70s, thru 6/30. La Boetie, 9 E. 82nd (535-4865).

CY TWOMBLY/CHRISTOPHER WILMARTH/JOE ZUCKER—Three paintings from 1960–1963/One large glass and steel sculpture, made between 1974–1977/Four paintings from the early '70s. Thru 6/27. Hirschl & Adler Modern, 851 Madison (744-6700).

JAN TSCHICHOLD—Posters, advertisements, books, and letterheads by this Modernist designer, thru 6/6. Prakapas, 19 E. 71st (737-6066).

REMEDIOS VARO—Surrealist paintings, thru 7/18. New York Academy of Sciences, 2 E. 63rd (838-0230).

ANGELA VERDON/JOHN WARD—Recent pottery by two British artists, thru 7/11. Graham, 1014 Madison (535-5767).

57th Street Area

DAVID BARKER—Nautical paintings by a New Zealander artist, thru 6/15. Felicie, 141 E. 56th (752-7567).

JEAN-PIERRE BERTRAND—Recent mixed-media works which are steel-framed papers saturated with lemon, honey, salt, and natural pigments, thru 6/28. Zabriskie, 724 Fifth (307-7430).

NORMAN BLUHM—Recent large-scale paintings and drawings by this Abstract Expressionist, thru 6/14. Drawings at Washburn, 42 E. 57th (753-0546); paintings at Washburn, 113 Greene (966-3151).

LOUISE BOURGEOIS—Recent sculpture, thru 6/7. Miller, 41 E. 57th (980-5454).

ROGER BOYCE—Geometric paintings with figurative elements, thru 6/14. Lamagna, 50 W. 57th (245-6006).

BURGOYNE DILLER—Color drawings that were studies for the three themes which Diller pursued during his mature period, from about 1945 until his death in 1965, thru 7/6. Emmerich, 41 E. 57th (752-0124).

LISA DINHOFER—Recent still-life paintings, 5/28–6/21. Schmidt-Bingham, 41 W. 57th (888-1122).

MORT GLANKOFF—Recent painted styrofoam sculptures, drawings from the 50s, and recent computer drawings, 6/2–27. Ross, 162 W. 56th (307-0400).

LEE HALL—Landscape paintings of ancient sites in Italy and Greece, thru 6/4. Armstrong, 50 W. 57th (582-8581).

ROBERT HUDSON—New bronze sculptures, thru 6/6. Frumkin, 50 W. 57th (757-6655).

JASPER JOHNS—Selected prints, thru 6/14. Heesy, 50 W. 57th (245-1420).

ELLSWORTH KELLY—Recent minimal paintings, thru 6/7. Blum Helman, 20 W. 57th (245-2888).

YVES KLEIN—Monochrome paintings and sponge reliefs, thru 5/31. Janis, 110 W. 57th (586-0110).

YASUO KUNIYOSHI—Drawings from the '20s, of landscapes, figures, plants, and animals, in ink and pencil, thru 6/19. Zabriskie, 724 Fifth (307-7430).

HENRY MOORE—"Homage to Henry Moore," including sculpture, drawings, and graphics, thru 6/14. Heidenberg, 50 W. 57th (586-3808).

HENRY MOORE—"Model to Monument," including 17 bronzes from 1944–1984, 5/28–8/6. Kent, 41 E. 57th (980-9696).

WILLIAM PALMER—Realist paintings from 1926–1940, by this artist who studied with Thomas Hart Benton and worked as a mural painter for the W.P.A., thru 6/7. Midtown, 11 E. 57th (758-1900).

JUDY PFAFF—"Apples and Oranges"—nine new wall constructions that bridge the gap between landscape and still life, Eastern and Western cultures, figuration and abstraction, thru 6/7. Solomon, 724 Fifth (757-7777).

PABLO PICASSO—Forty-five of his sketchbooks, made between 1894–1964, thru 6/8. Pace, 32 E. 57th (421-3292).

LEO RABKIN—Recent pastels on paper that have been embossed on a spider-wheel press to create different textures, thru 6/7. Pearl, 38 E. 57th (838-6310).

BONNIE SKLARSKI—Recent paintings of unspoiled country landscapes, thru 6/18. Schoelkopf, 50 W. 57th (765-3540).

ALBERT PETER SIBLEY—Oil paintings of landscapes and cityscapes, thru 6/14. 84, 30 W. 57th (581-6000).

JONATHAN TALBOT—Recent small-scale collages, thru 6/14. Gimpel Weitzenhoffer, 724 Fifth (315-2033).

PETER VOGEL—Cybernetic music and light sculptures, thru 6/7. Arras, at the Trump Tower, 725 Fifth, and at 24 W. 57th (265-2222).

East Village

ELLEN BERKENBLIT—New paintings, 6/8. Semaphore East, 157 Ave. B (475-2130).

LORNA BIEBER—Recent works that juxtapose different styles and media, thru 6/1. La Galleria, 6 E. 1st (505-2476).

FRANCESCO BONAMI—Figurative paintings inspired by childhood memories, thru 6/2. Sharpe, 175 Ave. B (777-4622).

MICHAEL HAYKIN—Paintings and sculpture that contain elements of anthropology, religion, sexuality, evolution and death, thru 6/15. Limbo, 647 E. 9th (475-5621).

MARSHAL HOPKINS—Small-scale paintings, thru 6/1. Cerigo, 202 Ave. A (777-2579).

MICHAEL KESSLER—Oil paintings on wood panels, of abstract organic forms, thru 6/8. Wolff, 513 E. 6th (460-5844).

MARCIA GYGLI KING—Drawings, monoprints, and relief paintings, from 1983–1986, of the artist's dog, and the ocean, thru 6/8. Parker/Smalley, 322 E. 11th (228-7023).

BILL KOMOSKI—A large wall drawing, paintings on canvas, and watercolors, thru 6/22. Christminster, 336 E. 5th (475-8369).

CARRIE LEDERER—Paintings of figures involved in ritualistic acts, surrounded by glyphic markings and symbols, thru 6/1. Pictogram, 443 E. 9th (505-5576).

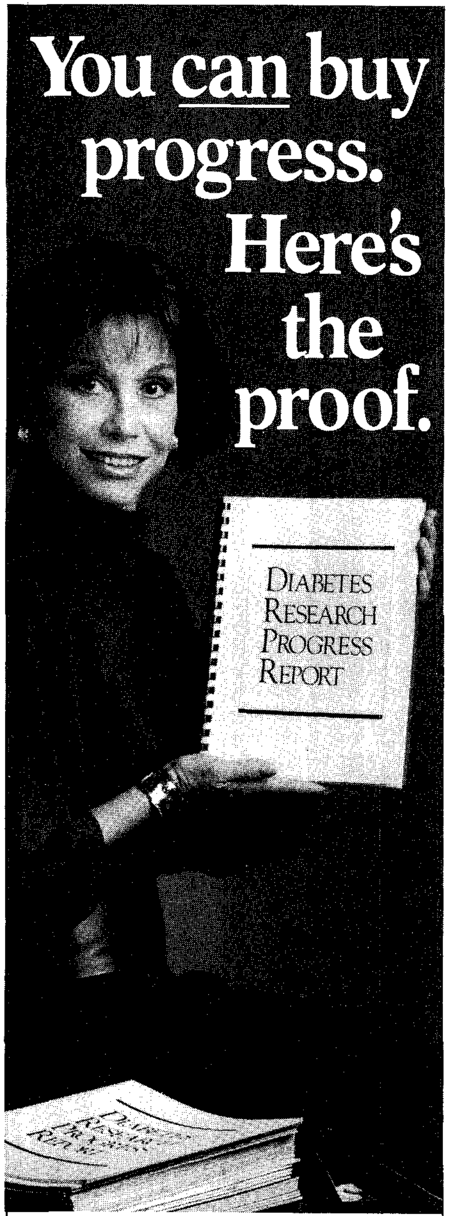
ALICE WHITMAN LEEDS—An installation of a life-size, postmodern newsstand, incorporating over 350 familiar contemporary magazines, candy bars, cigarettes, etc., all made of sewn fabric, thru 6/15. Sensory Evolution, 420 E. 13th (505-9144).

WALTER MARTIN—Recent sculpture, thru 6/1. P.P.O.W., 337 E. 8th (529-1313).

EDGAR NEGRET—"The Andes"—metal sculptures and serigraphs, thru 6/28. Humphrey, 242 E. 5th (529-0692).

MARK RABINOWITZ/ROGER HOWRIGAN—Sculptures/Paintings. Thru 6/15. Bridgewater, 208 E. 7th (505-9977).

ROBERT RAMOS—Painted constructions, thru 6/14. Field, 43 E. 10th (473-2168).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Send to: Mary Tyler Moore
JUVENILE DIABETES
FOUNDATION
INTERNATIONAL
60 Madison Avenue
New York, NY 10010-1550

ART

LINDA SALERNO—Large-scale gestural oil paintings with the family as a theme, thru 6/1. Adams, 504 E. 12th (777-3366).

RUSSELL SHARON—Recent landscape paintings on canvas and wood, some with wood sticks attached to the surface, thru 6/1. Bromm, 170 Ave. A (732-6196).

YOLANDA SHASHATY—Oil paintings of imaginary landscapes, thru 6/15. Sragow, 436 E. 11th (477-6284).

CLAUDE SIMARD—Heavily impastoed figurative paintings, thru 6/8. Shainman, 500 E. 11th (460-5890).

TODT—Recent works, thru 7/6. Casas Toledo Oosterom, 235 E. 4th (777-2177).

SILVIA TACCANI—Polaroid self-portraits arranged in a grid format, thru 6/15. Z, 328 E. 11th (473-0009).

MICHELE ZALOPANY—Charcoal drawings of images that might have been taken from vintage photographs, thru 6/7. Good, 39 Great Jones (420-9063).

SoHo and TriBeCa

EDWARD ALLINGTON—New sculpture and drawings, thru 5/31. Brown, 100 Greene (219-1060).

SHARRON ANTHOLT—Large-scale figurative drawings, thru 6/11. Blue Mountain, 121 Wooster (226-9402).

PHILIP AYERS/HUNT SLONEM—Bleak landscapes and interior scenes in paintings that examine the private world within mundane household settings/Paintings of the tropical birds that belong to this artist, depicting his vision of nature unspoiled. Thru 6/7. Semaphore, 462 W. Broadway (228-7990).

SEYMOUR BOARDMAN/RICHARDS RUBEN—Recent abstract paintings by both, thru 6/14. Shapolsky, 99 Spring (334-9755).

JAMES BROOKS/GEORGE SPAVENTA—Works on paper/Sculpture and drawings. 6/3–30. Gruenebaum, 415 W. Broadway (966-3646).

RUPERT DEESE—Four large multi-paneled paintings that show this artist's admiration for industrial design and technology, thru 6/18. Hoffman, 429 W. Broadway (966-6676).

TERRY DUFFY—Acrylic paintings of crucified figures, by an artist from Liverpool, thru 6/8. Blom & Dorn, 164 Mercer (219-0761).

JOHN HERSEY—Monumentally-scaled paintings of figures, plus drawings and etchings, thru 6/21. Hirondelle, 476 Broome (925-1538).

ELLSWORTH KELLY—Recent sculpture, thru 6/7. Blum Helman Warehouse, 80 Greene (245-2888).

JOSEPH KOSUTH—An installation of wallpaper designed by the artist, plus a retrospective of conceptual works downstairs, thru 6/14. Castelli, 142 Greene (431-6279).

PETER MAX—Recent paintings and prints, thru 6/4. Jack, 138 Prince (226-1989).

JOHN MONTI/MARY CARLSON—Recent sculpture by both, thru 6/7. Marcus, 578 Broadway (226-3200).

TADEUSZ MYSLOWSKI—Abstract works that are grids of steel plates with baked-enamel surfaces, in a series entitled "New York Composites," thru 6/7. Carpenter + Hochman, 420 W. Broadway (219-0110).

PETER NADIN/STEPHEN BUCKLEY—Paintings with self-referential elements/Large-scale abstract multi-panel paintings with three-dimensional wood and canvas construction. Thru 6/4. Alexander, 59 Wooster (925-4338).

FRED NAGELBACH—Sculptures that are intended for installation on gables, rooftops, lawns, porches, thru 6/11. Bowery, 121 Wooster (226-9543).

LOWELL NESBITT—New paintings and sculptures of imaginary gardens, thru 6/14. DiLaurenti, 383 W. Broadway (925-5100).

CARL PALAZZOLO—Abstracted landscape paintings in triptych format, thru 6/7. Stoler, 13 White (966-5090).

WILLIAM PETTET—Abstract works on paper, thru 6/28. Herlin, 68 Thompson (431-8732).

FLORENCE PUTTERMAN—Paintings and sculpture that celebrate ancient Native American culture, thru 6/12. Segal, 568 Broadway (431-0010).

HARVEY REDDING—Landscape paintings, thru 6/3. Since Cezanne, 529 Broome (517-3659).

TIM SPELIOS—Recent sculpture and drawings, thru 6/7. Esman, 70 Greene (219-3044).

ROBERT THERRIEN—Recent paintings and sculpture, thru 6/14. Castelli, 420 W. Broadway (431-5160).

ANTON VAN DALEN—Paintings, drawings, and sculpture from 1973–1986, thru 6/14. Thorp, 103 Prince (431-6880).

ANDY WARHOL—His "Disaster" paintings, from 1963, thru 6/14. DIA Art Foundation, 77 Wooster (431-9232).

Other

JUDY CHICAGO—Large-scale "needleworked" paintings, plus drawings and prints, in a series entitled "The Birth Project," thru 6/15. Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500).

ANTONY GORMLEY—Recent lead and fiberglass sculptures of figures, thru 6/10. Ala, 32 W. 20th (741-3344).

STEPHEN HANNOCK—Large-scale imaginary landscapes painted with fluorescent and phosphorescent pigments, thru 6/4. Bernarducci, 17 E. 17th (206-7578).

ELLEN KOZAK—Paintings and monotypes of figures bound in gauze-like wrappings, thru 6/28. Jay, 13 Jay (925-9424).

PASCAL LAMORINIERE—Photo-realist paintings of police, thru 6/1. Bond, 30 Bond (473-9653).

YVONNE THOMAS—Abstract paintings from 1959–1985, thru 6/29. St. Peter's Church, Lexington and 54th (935-2200).

WILLIAM T. WILEY—Three large-scale sculptures entitled, "Gong," "Harp," and "Platform," thru 9/13. Hammarskjold Plaza, 866 Second.

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). "Seven Spanish Realists," with works by Hernandez, Lopez-Garcia, Lopez, Marsans, Moreno, Quintanilla, Verdasco; thru 6/28.

CHILDS—956 Madison (772-6606). Paintings and works on paper by Bricher, Bierstadt, Henri, Kensett, Wyeth, others; thru 7/19.

DE REMPICH—16 E. 79th (772-6855). "The Art of the Primitive," thru 6/21.

DIDIER AARON—32 E. 67th (988-5248). French paintings and drawings, 1780–1820; thru 6/7.

GOETHE HOUSE—1014 Fifth (744-8310). Dioramas and panels of Nuremberg from 1835–1985; thru 6/14.

MAZOH—13 E. 76th (737-2203). Early Picasso drawings on loan from the collection of Maya Ruiz-Picasso; thru 6/28.

SHEPHERD—21 E. 84th (861-4050). 19th-century French paintings, sculpture, watercolors, pastels; thru 6/28.

SPANIERMAN—50 E. 78th (879-7085). Paintings by Bierstadt, Cassatt, Chase, Inness, Lane, Prendergast, Sheeler, others; thru 6/21.

TERRY, CHASSMAN & ASSOCIATES—59 E. 80th (772-3575). "Personal Art," with paintings by Cohn, Day, De Nota, Schwarzburg, Silberman, Solot, Van Wijngaarden; thru 6/7.

GALLERY VENEZUELA—7 E. 51st (826-1680). Prints by Alvarez, Anez, Estrada, Garcia, Poveda, Russo, Valenzuela; thru 6/23.

WENDER—3 E. 80th (734-3460). "Spring Colors: Landscape Painting in 20th-Century China," thru 6/21.

WILLARD—29 E. 72nd (744-2925). "Fiftieth-Anniversary Exhibition," with works by Duff, Goldberg, Ladda, Lane, Rothenberg, Schwartz, Shea, others; thru 6/30.

57th Street Area

BORGENICHT—724 Fifth (247-2111). Invitational show, with works by Currie, Cyphers, Fellner, Ginzel, Goldhagen, Howes, Jones, Komoski; 6/3–7/3.

DEUTSCH—20 W. 57th (765-4722). American 20th-century art, by Albers, Bluemner, Dove, Gorky, J. Stella, others; thru 6/18.

DONSON—24 W. 57th (245-7007). Fauve and Expressionist woodcuts, 1905–1925; thru 6/14.

FISCHBACH—24 W. 57th (759-2345). Summer group show, with works by gallery artists; 6/3–8/29.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Finkbeiner, Maas, Schwartz, Shaler, Wax, Yake; thru 6/28.

GALLERY KOREA—460 Park Ave., 6th Floor. Works by Korean artists; thru 6/5.

MODERN MASTER TAPESTRIES—11 E. 57th (838-0412). Tapestries by Bearden, Bolotowsky, Chermayeff, Cherry, Stamos, others; thru 6/21.

East Village

KENKELEBA HOUSE—214-16 E. 2nd (254-5269). Works by 54 Afro-American artists who were exhibiting in the '30s and '40s; thru 6/29.

KRAINE CLUB—85 E. 4th (982-7118). Figurative paintings by Askew, Hill, Morla, Mjaanes, Peragine, Wellington; thru 6/14.

POSTMASTERS—66 Ave. A (477-5630). Paintings by Bridgwood, photographs by Formisano, video installation by Hornbacher; thru 6/8.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). Drawings and models by ten architects; film installations by Geleynse; thru 6/29.

CLOCKTOWER—108 Leonard (233-1096). "Engaging Objects: The Participatory Art of Mirrors, Mechanisms, and Shelters," with works by Acconci, Bill and Mary Buchen, Paik, Phillips, Rosenthal, others; thru 6/15.

COOPER—155 Wooster (674-0766). A changing group show of gallery artists; thru 8/31.

DRAWING CENTER—137 Greene (982-5266). "The Northern Landscape: Flemish, Dutch, and British Drawings From the Courtauld Collections"; thru 7/26.

ESMAN—70 Greene (219-3044). Paintings by Colo, DePalma, Geiger, Heeks, Meyer, Winters; thru 6/7.

HUDSON—105 Hudson (925-7290). Abstract paintings by Klein, Riese, Wortzel; thru 6/7.

LORENCE-MONK—568 Broadway (431-3555). Drawings by Beuys, Broodthaers, Caramelle, Polke, Richter, others; thru 6/7.

MILLIKEN—98 Prince (966-7800). Contemporary Dutch still-life paintings; thru 6/11.

NEW YORK ACADEMY OF ART—419 Lafayette (505-5300). Landscapes, cityscapes, and seascapes by Alsop, Appel, Beckman, Brown, Connelly, Grooms, Welliver, others; thru 6/30.

SANDER—51 Greene (219-2200). "Aspects of German Art in the Twenties," with works by Beckmann, Brockmann, Dix, Hoerle, others; thru 6/7.

SOHO CENTER FOR VISUAL ARTS—114 Prince (226-1995). Paintings by Butler, Norton, Rodriguez; thru 6/7.

THE KITCHEN—512 W. 19th (255-5793). "Arts and Leisure," with works by Atkinson, Disney, Lada, McCollum, Van Dalen, others; thru 6/14.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Audubon Terrace, west of Broadway, between 155th and 156th (368-5900). Annual Awards Exhibition, with works by Adams, Botts, Dodd, Georges, Reiland, Ryan, others; thru 6/15.

JAPAN HOUSE—333 E. 47th (832-1155). "The Burghley Porcelains: An Exhibition from The Burghley House Collection"; thru 7/27.

KAUFMAN ASTORIA STUDIOS—34-12 36th St., Astoria (718-392-5600). "Human Form from the Media Age," with works by Bolt, Ellis, Keever, Neri, Roloff, Saar, others; thru 7/15.

ONE PENN PLAZA—231 W. 33rd. "Short Stories"—paintings and drawings that create a "fictional mood," by Ferrer, Golub, Grooms, Soyer, Tansey, others; thru 9/5.

PAINEWEBBER—1285 Ave. of the Americas (713-2867). "Muffled Voices: Folk Artists in Contemporary America," thru 9/12.

PLUMB—81 Greene (219-2007). Group show of paintings and sculptures; thru 6/30.

P.S. 1—46-01 21st St., L.I.C. (718-784-2084). "Images of the Unknown: An Aesthetic Exploration of Making and Seeing Art," with works by Byars, Chand, Colette, Horn, McCoy, Parker, Pereire, Pisani, Saret; thru 6/15.

PHOTOGRAPHY

BILL BRANDT—Vintage photographs, thru 6/7. Burden, 20 E. 23rd (505-5555).

ANDREW BUSH—Large color prints documenting his two-year sojourn in Kilkenny, Ireland, and later work carried out in Los Angeles; thru 6/7. Lieberman & Saul, 411 W. Broadway (431-0747).

MICHAEL GOINGS/KEN MARCUS—Ballet photographs by both. Thru 6/14. Neikrug, 224 E. 68th (288-7741).

HIROSHI HAMAYA—Documentary photographs and landscapes, thru 6/7. ICP Midtown, 77 W. 45th (536-6443) Mon.–Fri. 11-6, Sat. 12-5. $1.

I.C.P.—1130 Fifth (860-1777). Tues. 12-8 (5-8 free), Wed.–Fri. 12-5, Sat.–Sun. 11-6. "Photography in Africa, 1849–1918," with 120 images from European and American collections; "South Africa: The Cordoned Heart"—photo-essays by twenty South African photographers; thru 6/22.

IRA MARTIN—Photographs of New York and other subjects, by this photographer (1886–1960) who was an associate of Paul Outerbridge and Margaret Bourke-White, thru 6/21. Photocollect, 740 West End (222-7381).

LEDEL—168 Mercer (966-7659). Vintage photographs by Abbott, Atget, Curtis, Fink, Kertesz, Outerbridge, Weston, others; thru 7/2.

LIGHT—724 Fifth (582-6552). Photographic portraits by Bohnen, Clegg, Guttmann; thru 6/14.

PFEIFER—568 Broadway (226-2251). Photo-derived contemporary screens by Bailly-Maitre-Grande, Drisch, Garvens, Incandella, Knowlton, others; thru 6/27.

PABLO PICASSO/BILL BRANDT—Photographs of and by Picasso/Twenty of his most famous photographs of nudes. Thru 8/4. Pace/MacGill, 11 E. 57th (759-7999).

JEAN PIGOZZI—70 black-and-white photographs including portraits of dogs, still-lifes of unmade beds, and a series of feet, thru 6/14. Wolf, 30 W. 57th (586-8432).

ROBERT SMITH—Photographs taken on Monhegan I., Maine, thru 6/7. Viridian, 52 W. 57th (245-2882).

GARRY WINOGRAND—Photographs in the Seagram collection, from the famous Marilyn Monroe image taken in 1955, to a 1981 portrait of John Huston, plus works from two projects, thru 6/26. Seagram Building, 375 Park (572-7379).

PERFORMANCE

THE KITCHEN—512 W. 19th (255-5793). 5/30 at 8: "Modern Longings," with Molly Davies, Perry Hoberman, Kevin Jones, Peter Nagy, Steven Parrino, David Robbins, Tony Silvestrini, Haim Steinbach. $7.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.–Sat. 10-9. Contribution $3; children $1.50. (Free Fri.–Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Gypsies: Photographs by Jan Yoors, 1930s–1970s; thru 7/27.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11-6, Sun. 12-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . A Window to the Orient: The Victorian Photographs of John Thomson; thru 8/3.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Michelle Stuart—Paradisi: A Garden Mural; thru 6/16 . . . Curator's Choice: The Arts of Central Africa; thru 6/30 . . . Third Western States Exhibition; thru 7/28 . . . Asian Artists of Brooklyn; thru 6/23 . . . Site Drawings by Martyl: The Precinct of Mut at Luxor; thru 7/21 . . . The Art of Cezanne: From the Henry and Rose Pearlman Foundation.

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ART

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2.50, seniors and students $1.50 . . . African Aesthetics: The Carlo Monzino Collection; thru 9/7.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . La Nijinska: A Dancer's Legacy; thru 7/13 . . . Bon Voyage! Designs for Travel; thru 7/13 . . . Treasures of Hungary: Gold and Silver from the Ninth to Nineteenth Century; thru 8/10 . . . Tall Ships; 6/3–9/14.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted . . . J.-A.-D. Ingres: Fifty Life Drawings from the Musee Ingres at Montauban; thru 6/15.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–8) . . . German Realist Drawings and Watercolors of the 1920s; thru 7/6. . . By the Muse Inspired; thru Nov . . . Enzo Cucchi; thru 7/6 . . . German Realist Drawings and Watercolors of the 1920s; thru 7/6 . . Recent Acquisitions; thru 7/20.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . SNEH by Buky Schwartz; thru June . . . The Jews of Kaifeng: Chinese Jews on the Banks of the Yellow River; thru 6/15 . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Moshe Zabari: A Twenty-Five Year Retrospective; thru 9/7.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Costumes of Royal India; thru 8/31 . . . A Picture of Medieval Life; thru 6/29 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . The Architecture of Richard Morris Hunt; thru 6/15 . . . Gothic and Renaissance Art in Nuremberg; thru 6/22 . . . Rodin: The B. Gerald Cantor Collection; thru 6/15 . . . The Michael C. Rockefeller Wing: Recent Acquisitions; thru 7/13. . . The Elegant Brush: Chinese Painting Under the Qianlong Emperor (1735-1795); thru 8/3 . . . Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation . . . Gustav Mahler (1860–1911); Franz Liszt (1811–1886); thru 7/31 . . . Pre-Romanesque Masterpieces of Illumination; thru 7/31 . . . From Merchants to Emperors: British Artists in India, 1757–1930; thru 7/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $1; free Tues. eve.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also Special screenings daily . . . Bob Hope: A Half Century of Radio and Television; thru 6/14 . . . The Arts on Britain's Channel 4: Extending the Medium; thru 6/26 . . .The Vision of Ernie Kovacs; 5/30–9/4.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.–Sun. 12–6. $3; children and seniors $1.75. In Perspective: permanent exhibition on the history and development of holography . . . Light Years . . . Dieter Jung: Installations; thru 6/29 . . . Illusion: Between Life and Art; thru 9/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. Grancel Fitz: Advertising Photographs, 1929–1939; thru 6/24 . . . Projects: Judith Barry; thru 6/3 . . . Jasper Johns: A Print Retrospective; thru 8/19 .

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . . I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery, featuring Flights of Fancy; thru 11/2. . . . A Frog, He Would A Wooin'—A Celebration of Amphibia thru 8/31. . . Rooms From the Home of John D. Rockefeller Sr. . . . Statue of Liberty Centennial; thru 11/9 . . . The Three-Penny Opera as Seen by Arbit Blatas; thru 10/15 . . **Theatre Museum in the Minskoff Arcade:** Cast of One: One-Person Shows on the New York Stage; thru Oct.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2.50, seniors and students $2 . . . The Architect and the British Country House; thru 6/29.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50; children free. Women, Men, and Children Working as Artists; thru 6/12 . . . "Sots Art," thru 6/12.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . P. T. Barnum: Prince of Humbug, Merchant of Delight; thru 6/15 . . . Liberty's Legacy: Photographs of New York's Ethnic Festivals; thru 9/28 . . . James Henry Cafferty, N.A. (1819–1869); thru 8/24.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . A Building to Celebrate; thru 5/31. . . Berg Collection of English and American Literature; thru 11/1 . . . In The Restored Edna Barnes Salomon Room: The World of Jainism; thru 9/13. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Designs in Jazz by David Stone Martin; thru 6/14.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. . . The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo. . . . Bert Kupferman: Sculpture; thru 6/15.

STUDIO MUSEUM IN HARLEM—144 W. 125th (864-4500). Wed.–Fri. 10–5, Sat.–Sun. 1–6. $1.50; children 50¢. Al Loving: Departures; thru 6/12. . . The Hale Woodruff Memorial Exhibition: Emerging Artists from the Southwest; thru 6/12.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Alex Katz Retrospective; thru 6/15 . . . Sacred Images in Secular Art; thru 7/13 . . . Shaker Design; thru 7/31. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Yasuo Kuniyoshi (1889–1953); thru 6/19.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 5/30 at 10 & 2: American Paintings, Drawings, Watercolors, and Sculpture. On view from 5/24. 5/31 at 2: American Decorative Arts. On view from 5/24. **East,** 219 E. 67th St. (606-0400). 6/2 at 2: Chinese Furniture and Oriental Works of Art. On view from 5/29. 6/3 at 10: Christie's Collectibles including Costume, Textiles, Toys, Dolls, and Rock and Roll Memorabilia. On view from 5/30.

DOYLE—175 E. 87th St. (427-2730). 5/28 at 10: Fine English and Continental Furniture, Decorations, and Paintings. On view from 5/24.

PHILLIPS—406 E. 79th St. (570-4830). 5/30 at 6: Fine Oriental Carpets and Rugs. On view from 5/24.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 5/28 at 10:15 & 2: Important Judaica: Books, Manuscripts, and Works of Art. On view from 5/21. 5/29 at 10:15 & 2: American Paintings, Drawings, and Sculpture. On view from 5/24. 5/30 at 10:15 & 2: Fine Egyptian, Classical and Near Eastern Antiquities and Islamic Works of Art. On view from 5/24. 5/30 at 10:15 & 2: American Indian Art. On view from 5/24. 5/31 at 10:15 & 2: European Works of Art. On view from 5/24. 5/31 at 10:15 & 2: Oriental Rugs and Carpets. On view from 5/24. 6/3 at 10:15: Fine Chinese Paintings. On view from 5/30.

MUSIC AND DANCE

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, May 28

NEW YORK PHILHARMONIC—"Horizons '86: Music as Theater." Gunther Schuller conductor; clarinetist Jean Kopperud. Andriessen's *De Staat* (N.Y. premiere); Stockhausen's *Kleine Harlekin*; Stockhausen's *Trans* (U.S. premiere). Avery Fisher Hall at 8. $12.

STEVEN MASI, pianist. Works by Schubert, Beethoven, Debussy, Stravinsky. Merkin Concert Hall at 8. $10.

SIMPLE MINDS, with The Call. Radio City Music Hall at 8. $18.50.

FLUTE FORCE—Music by Dahl, Trombly (N.Y. premiere), Newman, Bocquillon, Sollberger, Bacchus (N.Y. premiere). St. Michael's Church, 225 W. 99th St. (866-1454), at 8. $5.

VILLAGE CHAMBER ORCHESTRA, Dirk-Holger Bambeck conductor. Dvorak's Serenade for Winds, Op. 44; Paisiello's Sinfonia in D; Bach's Suite No. 1 in C; Schubert's Symphony No. 5. Judson Memorial Church, Washington Square South, at 8. Free.

VALERIE LEVY, violinist. Federal Hall, 26 Wall St., at 12:30. Free.

SANDY WILSON, cellist. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

MARILYN NEWMAN, vocalist. Lincoln Center Library at 4. Free.

BUTCH MORRIS ENSEMBLE—New jazz works. Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

NEW YORK BAROQUE—Works by Castello, Marini, Uccellini, Buxtehude, Schmeltzer, Rosenmuller, for harpsichord, strings, and soprano. First Unitarian Church, 50 Monroe Pl., Brooklyn (718-852-4544), at 8. $5.

CHAROSA—McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., at 1. Free.

TOM JONES—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $20.

Thursday, May 29

NEW YORK WOODWIND QUINTET, with pianist Gilbert Kalish. Stravinsky, Brahms-Baron, Stravinsky-Purvis, Shapey. Merkin Comcert Hall at 8. $9.

KENN HICKS, tenor, with pianist Dennis Helmrich. Music by Vivaldi, Schubert, Beethoven, Ives, others, plus spirituals. Alice Tully Hall at 8. $6–$10.

DESSOFF CHOIRS, Amy Kaiser director. "Choral Classics With Orchestra." Mozart's *Vesperae Solennes de Confessore,* K. 339; Haydn's *Theresienmesse.* Madison Avenue Presbyterian Church at 73rd St., at 8. $15.

NINA MILLER, mezzo-soprano, with pianist Elizabeth Rodgers. Songs by Falconieri, Purcell, Tchaikovsky, Debussy, Nieto, Weill. Lincoln Center Library at 4. Free.

AULOS ENSEMBLE—"Totally Telemann." St. Michael's Church, 225 W. 99th St., at 8. $10.

RICHARD GOODE, pianist. Beethoven's Sonatas No. 31 and 32. St. Paul's Chapel, Broadway at Fulton St., at noon. Free.

KEITH MARKS JAZZ GROUP—Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

BARGEMUSIC—Pianist William Doppman, violinist Julie Rosenfield. Haydn's Variations in f; Brahms's Sonata in d, Op. 108; Bach's "Goldberg" Variations. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Phone about the bus to the Barge.

ELLS KITCHEN—Jazz. McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., at 7. Free.

TOM JONES—See 5/28.

Friday, May 30

NEW YORK PHILHARMONIC—"Horizons '86: Music as Theater." Gunther Schuller conductor; the Gregg Smith Singers, The Percussion Group/Cincinnati, violinists Marina Kruglikov, Kerry McDermott. Smith's *Ritual and Incantations;* Feldman's *Coptic Light* (world premiere); Takemitsu's *Raintree;* Part's *Tabula Rasa;* Lutoslawski's *Trois Poemes d'Henri Michaux.* Avery Fisher Hall at 8. $12.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Charles Gouse, Susan B. Bill conductors; guitarists Bucky Pizzarelli and John Pizzarelli. Overture to Gershwin's *Girl Crazy;* Bizet's *L'Arlesienne,* Suite No. 1; Castelnuovo-Tedesco's Guitar Concerto in D; Strickland's Overture in C, "Congratulations"; and a set of works for jazz guitars and orchestra by various composers. Alice Tully Hall at 8. $10–$15.

BOB JAMES, with Kirk Whalum, Eric Gayles, and Pieces of a Dream. Apollo Theater, 253 W. 125th St. (749-5838), at 8. $5–$20.

VILLAGE CHAMBER ORCHESTRA—See 5/28.

RICHARD PIERCE MILNER, composer and jazz pianist. New York Open Center, 83 Spring St. (219-2527), at 8. $8.

STEPHANIE LOW, soprano, with guest instrumentalists. A. Scarlatti, Granados, Schubert, Rachmaninoff, Weill, Menotti. Lincoln Center Library at 4. Free.

KAREN MASON, vocalist. "Broadway, Beatles, and brian." With pianist Brian Lasser, Nelson Rangell. Minetta Lane Theater, 18 Minetta Lane, off Sixth Ave. (420-8000), at 11:15 p.m. $17.50.

POLISH THEATRE INSTITUTE PROGRAM—Poetry and vocal music of "the Great (19th-century) Emigration, post–World War II, and the present post-Solidarity emigrations." Actress-singer Nina Polan, pianist Norman Carey. TOMI Terrace Theater, 23 W. 73rd St. (724-9323), at 8. Donation.

LYDIA ADAMS DAVIS/ROZ SCHAUL, singers-songwriters. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

HAROLD OUSLEY, tenor-saxophonist. Jazz at Noon, a lunch-hour jam session. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

S.E.M. ENSEMBLE, with Pauline Oliveros. Works by Chatham (premiere), Neill, Kotik, Oliveros (premiere). St. Ann and the Holy Trnity Church, Clinton and Montague Sts., Brooklyn Heights (718-834-8794), at 8. $5.

PAUL KAPLAN, singer-songwriter, on guitar and harmonica. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, Fri. after 8 only), at 9:30. $4.

TOM JONES—See 5/28. Tonight, $22.50.

Saturday, May 31

SCHMIDT/VERDERY DUO—Flutist Rie Schmidt, guitarist Benjamin Verdery. Merkin Concert Hall at 9. $8.

JACKSON BROWNE, composer-performer. Radio City Music Hall at 8. $17.50–$22.50.

RICHARD NANES, pianist, performs his own music. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

VOICES OF THE AMERICAS—Music of the Iroquois and Pan Indian Music and Dance, with the Standing Arrow Singers and Dancers, and Maurice Kenny. Washington Square Church, 135 W. 4th St. (362-0290), at 8. $10.

DINIZULU AND HIS AFRICAN DANCERS, DRUMMERS, AND SINGERS—American Museum of Natural History, C.P.W. and 79th St. (873-1300), at 4. Free, with Museum admission.

CYNTHIA SHAW, pianist. Lincoln Center Library at 2:30. Free.

CAROLYN SEBRON, mezzo-soprano, with pianist Dalia Sakas. Songs by Mahler, Handel, Faure, Rosenstock (N.Y. premiere). Abyssinian Baptist Church, 132 W. 138th St., at 4:30. Offering collected.

LAGUARDIA CHAMBER MUSIC SOCIETY, Anna Ext and Jonathan Strasser conductors. Mozart, Beethoven, Schubert, Bruckner, Britten. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

MICHAEL DADAP, classical-guitarist. Theodore Roosevelt Birthplace, 28 E. 20th St. at 2. Free.

RICHMOND CHORAL SOCIETY—Mozart's *Ave Verum;* Haydn's "Lord Nelson" Mass; Vivaldi's *Gloria.* Christ Church, 76 Franklin Ave., S.I., at 8. $7.

TERESA ESPARZA, cellist. Faculty recital, Brooklyn Conservatory of Music, Queensboro branch, 140-26 Franklin Ave., Flushing (718-461-8910), at 8. Free.

TOM JONES—See 5/28. Tonight, $22.50.

COUNT BASIE AND DUKE ELLINGTON ORCHESTRAS—Inaugural concert for Hofstra University Stadium as an entertainment center. Hempstead, L.I. (516-560-6644), at 8. $8–$17.

Sunday, June 1

METROPOLITAN GREEK CHORALE, George Tsontakis conductor; American Brass Quintet. "Eastern Voices, Western Winds, American Brass." Stravinsky's *Mass;* two Bruckner motets with trombones; Tsontakis's *Byzantium Kanon* (premiere); works of Brahms, and demotic songs. Merkin Concert Hall at 3. $15.

HOUSING AUTHORITY SYMPHONY—Alice Tully Hall at 2:30. $10–$25.

BROADWAY BACH ENSEMBLE, Michael F. Tietz director; harpsichordist Linda Shelton, flutists Elyse Newman and Susan Rotholz, violinist Guy Kettlehack. Boyce's

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Symphony No. 4; Bach's Brandenburg Concerto No. 5; Mozart's Flute Concerto in G, K. 313. Church of the Incarnation, Madison Ave. at 35th St., at 3. Free.

JACKSON BROWNE—See 5/31.

GILOPEZ KABAYAO, violinist, with pianist Corazon Pineda-Kabayao. Works of Faure, Strauss, Paganini, Khachaturian, Ginastera, Beethoven. Merkin Concert Hall at 8. $10, $25.

VALERIE COATES, contralto, with pianist Richard Shirk, soprano Kathy Theil, dancer Lori Belilove. Works by Lassus, Brahms, Schumann, Schubert, Wolf, Copland. Christ and St. Stephen's Church, 120 W. 69th St., at 3. Free.

PRIMAVERA, a madrigal consort. "Songs of Love and Death," from the Italian late Renaissance. St. Ignatius's, West End Ave. and 87th St., at 8. $5.

JOHN SHAW QUARTET—Jazz at the Dairy, Central Park Dairy, 65th St. west of the Zoo, at 1. Free.

MUSIC FOR A WHILE WELCOMES SPRING!—"Feast! A Fantasy of Words, Music, and Food from the Middle Ages and Renaissance," with John Genke host. Phyllis Kind Gallery, 136 Greene St., at 3. $8.

GERI ALLEN/BROSS TOWNSEND, pianists/**CARRIE SMITH,** blues singer. Manna House concert, at the Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. $6, or $12 a family (up to four children).

Y SYMPHONIC WORKSHOP OPEN SING, Yaacov Bergman conductor; soloists Atara Hazzan, Lorna Myers, Abraham Weisman, Kevin G. Deas. Open sing of Beethoven's Ninth Symphony. 92nd Street Y at 3. $3.50, including use of a score.

DAVID MURRAY, saxophonist, and friends. Jazz Brunch, Brownstone Parlor Concerts; Church of the Crucifixion, Convent Ave. and W. 149th St. (926-6960), at 3:30 (brunch at 2). $20, or $35 a couple in advance.

SON CRIOLLO—Folk concert, with Puerto Rican and Latin American music, including bilingual songs played on traditional instruments. Wave Hill Armor Hall, Independence Ave. and 249th St. (549-3200), at 2. $5, under 14 $2.

BARGEMUSIC—See 5/29. Today at 4.

TOM JONES—See 5/28. Today at 7. $22.50.

Monday, June 2

NEW YORK PHILHARMONIC—"Horizons '86: Music as Theater." Luciano Berio conductor; The Electric Phoenix, Speculum Musicae. Berio's *A-Ronne* and his *Laborintus II.* Avery Fisher Hall at 8. $12.

LISA GOLDMAN, pianist (N.Y. debut). Works of Bach, Copland, Liszt. Merkin Concert Hall at 8. $8.

CHOIR AND CHAMBER ORCHESTRA of Second Presbyterian Church, Harold Stover conductor; organist Stephen Rumpf. Haydn's Organ Concerto in C and *Missa Brevis Sancti Johannes de Deo*; Buxtehude's *Befiehl dem Engel, das er Komm'.* At 6 W. 96th St., at 8. $5 suggested.

HOWIE MANN'S BIG BAND—Opening summer concert at Bryant Park, behind the Library, at Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

ROBERT FLEISCHER, violinist. Lincoln Center Library at 4. Free.

KAREN MASON—See 5/30. Tonight at 8.

WEST VILLAGE CHORALE SUMMER SING—Garyth Nair leads an open reading of Brahms's *Requiem.* Church of St. Luke in the Fields, Hudson near Christopher Sts., at 7:30. $4, or $30 for a season ticket (nine sessions, through 7/28).

Tuesday, June 3

NEW YORK PHILHARMONIC—"Horizons '86: Music as Theater." The Steve Reich Group and the Paul Dresher Ensemble. Reich's *Music for 18 Musicians*; Dresher/Eckert/White's *Slow Fire, Act I* (N.Y. premiere). Avery Fisher Hall at 8. $12.

SETA KARAKASHIAN, pianist. Works by Seixas (N.Y. premiere), Farwell (N.Y. premiere), Tchaikovsky, Alkan. Merkin Concert Hall at 7:30. $8.

NEW YORK TREBLE SINGERS, Virginia Davidson conductor, with keyboard artist William Whitehead, violinist David Davidson. Works by Stravinsky, Mendelssohn, Schubert, Holst, Brahms, Wertsch, Gregg Smith (world premiere). Fifth Avenue Presbyterian Church, 7 W. 55th St., at 7:30. $5.

EPISTEME, with composer-pianist Anthony Davis, the

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ensemble's director, and violinist Shem Guibbory, cellist Abdul Wadud, flutist-clarinetist J.D. Parran, flutist-clarinetist, soprano-saxophonist Marty Ehrlich, bassoonist Cynde Iverson, percussionist Gerry Hemingway. Works by Davis, Howard. Greenwich House, 27 Barrow St. (219-9695), at 8. $7.

LOS CHASKIS--No. 1 Dag Hammarskjold Plaza, 47th St. west of Second Ave., at noon. Free.

THE DIXIE PEPPERS—Swing and Dixieland. Bryant Park, behind the Library, Sixth Ave. and 40th–42nd Sts., 12:30. Free.

COMMUNITY JAM—Political rock, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

OPERA

WERTHER, by Massenet. Riverside Opera Ensemble, the Eos Quartet. Nathan Matthews conducts from the keyboard in a new instrumental arrangement for string quartet, piano, and synthesizer; staging by Stephen Pickover. Rutgers Presbyterian Church, 236 W. 73rd St. (977-5297). 5/30, 31, 6/5, 6, 7 at 8; 6/1, 8 at 3:30. $12.

LIGHT OPERA OF MANHATTAN—Through 6/15: Victor Herbert's *Sweethearts*. Cherry Lane Theater, 38 Commerce St., west of Seventh Ave. (989-2020). At 8 Wed.–Sat.; Wed. also at 2; Sat. and Sun. at 3:30. $17.50.

DON GIOVANNI—Concert version by the Circle Opera Theatre. Liederkranz Club, Fifth Ave. and 87th St. 5/31 at 8. $5.

OPERA IN CONCERT COMPETITION—Arias in recital, by aspiring singers. TOMI's Park Royal Theater, 23 W. 73rd St. (787-3980). 6/1, 8, 15, 29 at 7. $6.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through July 5. Tickets $9–$65. 5/26 at 8: *Romeo and Juliet.* 5/27, 29 at 8, 5/28 at 2 and 8: *Don Quixote.* 5/30 at 8, 5/31 at 2 and 8: *The Nutcracker.* 6/2, 3 at 8: *Don Quixote.*

New York City Ballet

NEW YORK STATE THEATER—Through June 22. Tickets $4–$38. 5/27 at 8: *Scotch Symphony, Concerto for Two Solo Pianos, Gershwin Concerto.* 5/28 at 8: *Donizetti Variations, Songs of the Auvergne, Symphony in C.* 5/29 at 8: *Donizetti Variations, Firebird, Slaughter on Tenth Avenue.* 5/30 at 8: *La Valse, Episodes, Firebird.* 5/31 at 2: *Scotch Symphony, Divertimento No. 15, Slaughter on Tenth Avenue.* 5/31 at 8: *La Valse, Concerto for Two Solo Pianos, Who Cares?* 6/1 at 1: *Songs of the Auvergne, Episodes, Gershwin Concerto.* 6/1 at 7: *Divertimento No. 15, La Valse, Who Cares?* 6/3 at 8: *Mozartiana, Episodes, Scotch Symphony.*

Martha Graham Dance Company

CITY CENTER—May 27–June 15. Tickets $12–$25. 5/27 at 7:30: *Diversion of Angels, Densihawn/Graham Solos* (world premiere), *Temptations of the Moon, The Rite of Spring.* 5/28 at 8: *Seraphic Dialogue, Part Real-Part Dream, The Rite of Spring.* 5/29 at 8: *Song, Heretic, Diversion of Angels, Acts of Light.* 5/30 at 8: *Diversion of Angels, Denishawn/Graham Solos, Temptations of the Moon, Appalachian Spring.* 5/31 at 2: *Song, Temptations of the Moon, Appalachian Spring.* 5/31 at 8: *Seraphic Dialogue, Heretic, Diversion of Angels, The Rite of Spring.* 6/1 at 3: *Appalachian Spring, Plain of Prayer, Acts of Light.* 6/3 at 8: *Seraphic Dialogue, El Penitente, Diversion of Angels, Part Real-Part Dream.*

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Chen & Dancers:** Premières of "39 Chinese Attitudes," by choreographer and visual artist Remy Charlip, and a solo work by Dian Dong; also repertory works. 5/28, 30 at 8; 6/1 at 2 . . . **Deborah Carr Theatre Dance Ensemble:** Program includes works by Humphrey and Weidman, as well as by Carr. 5/29, 31, 6/1 at 8.

Other

ARTISTS IN TRANSIT—New work by seven: Geri Baskind, Diahann Brown, Amy Gray, Denise E. Dyer MacHolmes, Eliane Frauches Netto, Linda Nutter, Ana Vega. Traditional to post-modern modern dance. N.Y.U. University Theater, 35 W. 4th St. (598-3459). 5/30 at 8, 5/31 at 2. $7.

BLUE MERCURY DANCING COMPANY—"A Celebration": work by Loris Anthony Beckles and Michael Vernon. Peridance Center, 33 E. 18th St. (505-0886). 5/31 at 8. $7.

CALLING UP ANCESTORS, DROPPING THE TREE—"A memorial dance," by the Bisbeet Movement Society; choreography by Deborah McLaughlin, music by Skip La Plante. Part I, at Grant's Tomb Plaza, Riverside Dr. and 122nd St.; Part II, at Riverside Park. 5/31 at 3:30. Free.

CAROL CHILDS/ALAN DANIELSON—Work by each, including four N.Y. premieres and live music by Greg Cross, Melinda Haas, Bradley Sowash. Limon Center, 38 E. 19th St. (777-3353). 5/28–31 at 8. $7.

EVENT OF THE YEAR—"China Dig"; see Other Events, page 96.

FRESH TRACKS—New works by five—Jim Coleman, Richard Colton, Chris Kaufman, Tamar Rogoff, Melanie Slater—and by the dance collective Yo'Mama, all on each program. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/3, 10, 17, 24 at 8. $7.

GINA GIBNEY—Five new works. Cunningham Studio, 55 Bethune St. (924-0077). 5/27, 28 at 9. $6.

INDIA/USA FESTIVAL—Grand finale, with Indrani and Sukanya, Judith Leifer, Dance/June Lewis and Company. Benefir for dance scholarship funds. Brooklyn College Gershwin Theater, Flatbush and Nostrand Aves. (718-434-1900). 5/31 at 8. $10.

IONA PEAR DANCE COMPANY—Choreography by Cheryl Flaharty, four works. The Field at Pineapple, Houston St. between Broadway and Mercer St. (966-3717). 5/30 at 9; 5/31, 6/1 at 8. $7.

LEE THEATRE OF DANCE (N.Y. debut). A company of eight. Emanu-el Midtown YM-YWHA, 344 E. 14th St. (228-8254). 5/31 at 8, $25 (to benefit AIDS Housing). 6/1 at 8; $12.

NEW DANCE—Joan Blair and Ann Farmer, with Jan Van Dyke and Linda Austin. Douglas Dunn Dance Studio, 541 Broadway, between Prince and Spring Sts. (226-6491). 5/30, 31 at 8:30. $7.

MAFATA DANCE COMPANY—Three different programs, a blend of modern dance, jazz, and ballet. 5/29 at 7:30, a benefit, $75, $100 (247-7575); 5/30, 31 at 8, $8, $12.

NOH BODY—Includes "six independent dances and five silent interludes," choreographed and performed by Sarah Skaggs. Danspace Project, at St. Mark's Church, Second Ave. and 10th St. (674-8112). 5/29–6/1 at 8:30. $6.

ON THE MAP, a dance play, with choreography by Lynn Simonson and Charles B. Wright; written by Eric H. Weinberger, music by Dan Reider. Dance Space, Inc., 622 Broadway between Houston and Bleecker Sts. (744-5562). 5/31 at 8, $8, $6 in advance; 6/1 at 8, $10.

P.S. 1'S SPRING DANCE PROGRAM—Work by Mark Dendy, Renee Rockoff, and Urban Bush Women. P.S. 1, 46-01 21st St., Long Island City (718-784-2084). 5/31, 6/1, 7, 8 at 3. $5.

PATRICIA BARDI, with Nancy Putnam Smithner. Two solo "vocal dances." Ethnic Folk Arts Center, 179 Varick St. (620-4083). 5/31, 6/1, 2 at 8:30.

PEARSON DANCE COMPANY, with guest artists. Nikolais-Louis DanceSpace, 33 E. 18th St. (924-0077). 5/29–6/1 at 8. $7.

PETER LOBDELL—Six new solo theater pieces. Cubiculo, 414 W. 51st St. 5/29, 30, 31 at 8. $7.

RALPH LEMON/CROSS PERFORMANCE—Program A: "Solos" and "Forest"; 5/30 at 8, 6/1 at 3. Program B: "And the Jungle Will Obliterate the Shrine/Seasons"; 5/31 at 8. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). $7.

SIN CHA HONG'S LAUGHING STONE DANCE COMPANY—"Isles," the choreographer's first full-length work. La Mama Annex, 74A E. 4th St. (475-7710). 5/28–6/8, Wed.–Sun. at 7:30. $10.

TALENT UNLIMITED DANCE COMPANY—Premieres of two dances, based on Whitney Museum–owned paintings by Pollock and de Kooning, with original music by Terry Pender. Julia Richman High School, 317 E. 67th St. (570-3651). 5/30 at 6. Free.

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OTHER EVENTS

THE FAIR-WEATHER SEASON GOES ON—And here's this week's rundown for your notebook: **Greenwich Avenue Merchants' Association Spring Fair,** 5/31, 6/1, 11–7 (rain date 6/7, 8, if *both* dates are rained out); the entire street, between Sixth and Eighth Aves. A juried crafts show—leaded glass, fiber, ceramics, jewelry, menswear, leather, vintage clothing, books—plus street performers and the local cafes and shops doing their thing . . . **St. Ignatius's Church Medieval Street Festival and Fair,** 6/1, 11–6; West End Ave. at 87th St. Jugglers, madrigal singers, minstrels, storytelling, dancing, medieval games, home-baked pastry and a ploughman's lunch; also booths for books, crafts, and foods; a petting zoo with live animals; tours of the church, too . . . **Brotherhood Synagogue Arts and Crafts Fair,** 6/1, 1–6; 28 Gramercy Park South, 20th St. west of Third Ave. Paintings and prints, jewelry and ceramics, Judaica and calligraphy, hand-knits and refreshments and a boutique . . . **Big Apple Hearing Fair,** a New York "first," 5/31, 10–5, and 6/1, noon–5; Seventh Regiment Armory, Park Ave. and 67th St.; free. A fair with a purpose, with an exhibit of services and products related to hearing disorders: testing, free consultations, demonstrations by "hearing-ear" dogs and their handlers, latest devices, and more. Say thanks to the Research Institute for Hearing and Balance Disorders . . . **Sephardic Festival and Fair,** at the Spanish and Portuguese Synagogue, C.P.W. and 70th St.; 6/1, 10–5. There'll be music and dance, plenty of arts and crafts and food, all reflecting Sephardic lands and culture. Children's fun, a Moroccan and Middle Eastern cafe, a souk, books, Judaica, tapes; also tours of the building and a historical exhibit. $2, $1 for children and seniors . . . **Queens Occupational Training Center Spring Fair,** 5/28, 5/29, 9:30–2, at 41-15 104th St. in Corona. The students in this city public school make most of the wares, from pillows and quilts to clothing and clocks, and all kinds of crafts and home-baked items for sweet-tooths (or is that sweet-teeth?). Plants and jewelry, too, with games and raffles for fun . . . And two in Brooklyn: **Midwood Mardi Gras,** 6/1, noon–6, on Ave. M between Ocean and Coney Island Aves. Clowns, bands, anitques and collectibles of all kinds, international foods, and a children's corner with puppet shows and a cartoon artist . . . **Kings Bay YM-YWHA Israeli Street Fair,** 6/1, 11–4; Nostrand Ave. between Aves. U and V. Nonstop entertainment, with opera, folk music, fun for children with games and prizes, crafts and collectibles, books, clothing, art, ceremonial objects . . . **Antique Automobile Club of America Spring Meet,** 6/1, 10–5 (rain date 6/8); Old Westbury Gardens, L.I. (516-333-0048). Over 300 classic, vintage, and sports models, from the early 1900's and later. Also picnicking on the estate, eight formal gardens. $3, children $1; extra to tour the manor house.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Madison Square Garden, through 6/1. This 116th edition includes acrobats from the People's Republic of China; performers from Morocco and Mexico, Bulgaria and Sweden, France and Poland; clowns and comics and showgirls. Show times: 5/26, 6/1 at 1 and 5:30; 5/28, 30 at 1:30 and 7:30; 5/29 at 10:30 a.m.; 5/31 at 10:30, 2:30, 7:30. $6.50–$10.50, with children half-price at some performances.

A VARIETY OF SPECIALS TO NOTE: The second annual **Holocaust Memorial program,** 6/1 at 1, at an outdoor site in Brooklyn, foot of Sheepshead Bay betweeen Emmons Ave. and Shore Blvd., that the Committee calls the Holocaust Memorial Mall. Writer Isaac Bashevis Singer and singer Sol Zim will appear during the free event . . . **Street of Ships—Giant Board Game**—it comes without much description, but it's for kids and grownups, and you play aboard the bark *Peking,* at South Street Seaport Museum, Pier 16; 5/31, 6/1, 2–4; it's free with Museum admission. You assume a seagoing role—a captain, supercargo, or merchant—and you'll learn about shipping history . . . The annual **Puerto Rican Day Parade** is 6/1, up Fifth Ave. from 44th to 86th Sts., from 10 a.m. . . . The Ethnic Folk Arts Center is hosting the **Lady Liberty Gala,** 5/27, with cocktails, dinner, Theodore Bikel to entertain, and a preview of what the Center will be offering in the way of international cultural events during the big July 4 weekend to come. $150 to attend, and you'll also hear the music of the Andy Statman Klezmer Orchestra and the Balalaika Russe Ensemble, and see many more performers who'll be on hand for the holiday; proceeds of the Gala will see to it that there'll be even more (691-9510) . . . June is Adopt-a-Cat Month, and the **Bide-a-Wee** Manhattan Shelter, 410 E. 38th St., wants you to come look over the adoptables. There are gifts and surprises besides the cuddly ones.

HOUSES AND GARDENS—House tours in Brooklyn this weekend: **Clinton Hill,** 6/1, 1–5, starting at the Dillon Center Garden, 232 Clinton Ave. $6, $5 in advance (718-789-0958). Includes neighborhood gardens, interiors of six brownstones, turn-of-the-century apartments, carriage houses. Refreshments along the way . . . **Flatbush,** 6/1, 12:30–4:30 (718-469-8990). Begins at Flatbush-Tompkins Church, Dorchester Rd. and E. 19th St. Tours by mini-bus, each taking in three houses and a garden, each $8; music at the church by the Waldo Park Brass Ensemble . . . To June 1, you can visit **Castles and Cottages, a Designers' Showcase,** otherwise known as Hempstead House and Mille Fleurs, on an estate in Sands Point, L.I., for the benefit of Friends for Long Island's Heritage (516-944-5490). From rustic-elegant to modern-functional, a variety of design and decorator ideas to look at. 5/26, Sat. and Sun. noon–5; Tue.–Fri. 10:30–4:30, last ticket sold at 3; $12, seniors $10 . . . **Legal aspects of buying a home** is the topic of attorney Paul Kerzner, in a lecture for the Brownstone Revival Committee, 6/2 at 6, and free, at Donnell Library Center, 20 W. 53rd St.; a Q.-and-A. session follows . . . **Shady Gardens,** a session at the Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433), 5/31; phone to register . . . **Sniff the roses at the Waldorf-Astoria,** part of Salute to Fragrance Week, 6/2–6. The "Peace Rose" is the featured beauty among many—thousands, we're told . . . Two floral displays are closing 6/1 at the **New York Botanical Garden** in the Bronx: "Showcase for Geraniums" and "English Gardens From Sissinghurst Castle." Both are in the Enid A. Haupt Conservatory.

ARTS, LETTERS, PERFORMANCES—Hungarian-born soprano **Marta Eggerth,** for whom such operetta composers as Strauss and Kalman composed some of their most lilting melodies, will sing again, at the Austrian Forum, 11 E. 52nd St., 5/28 at 7 (718-896-2603). Tickets are just $5, for some magic musical memories—for those lucky enough to have heard Miss Eggerth along with her husband, tenor Jan Kiepura, in the old song-filled days . . . **Stephen Sondheim's "Company,"** all about the joys and perils of both marriage and bachelorhood, is being given at Lehman College's Studio Theatre, Bedford Park Blvd. West and Goulden Ave., Bronx; 5/30, 31 at 8; tickets, $9 (960-8381) . . . Through 6/5, we can visit an **art exhibit for UNICEF,** in the lobby of the U.N. General Assembly Building, First Ave. and 46th St. Daily 10–4; drawings, paintings, and sculpture, all for sale to help combat blindness in children around the world . . . 5/27–30, at the **Museum of the American Indian,** Broadway at 155th St., basketry craftswoman Ada J. Thomas will offer demonstrations of double-weave cane work. She'll be on hand 10–noon, 1:30–3:30. Museum admission, $2 . . . **Artists at Waterside** is a spring exhibit by local artists, in the apartment complex along the East River in the 20s. 5/29–6/1; Thurs. 6–9; Fri. 5–10, Sat. and Sun. 10–5 . . . Finale in **Selected Shorts** at Symphony Space, Broadway and 95th St.: Toni Morrison has chosen the evening's readings and will introduce them: stories by Zora Neale Hurston (read by Ruby Dee), Jean Toomer (Morgan Freeman), Toni Cade Bambara (Hattie Winston). 5/28 at 6:30; $5.

HAYDEN PLANETARIUM, American Museum of Natural History, C.P.W. at 81st St. (873-8828). Current Sky Show: "Voyage to the Outer Planets," on the Voyager spacecraft; also "Starborn: Earth's Odyssey Through Time and Space," narrated by Gregory Peck. Weekdays at 1:30 and 3:30, weekends hourly from 1 to 5, also at 11 a.m. Sat. $3.75; children to 12, $2.

NEW YORK EXPERIENCE—Multi-screen and multi-media montage of the city, past and present, in many aspects. McGraw-Hill, Sixth Ave., between 48th and 49th Sts. (869-0345). Mon.–Thu. 11–7; Fri., Sat. 11–8; Sun. noon–8. $4.50; under 12, $2.75.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6 p.m.; Fri.–Sun. to 8. $4.25; under 12, $2.75.

TOURS

SOHO STUDIOS OF ISRAELI ARTISTS—A walking tour led by art historians and collectors, to benefit the New Israel Fund. Includes discussion with the nine artists, and the art viewed will also be on sale. 6/1 at 1; $50–$250 (302-0066), with wine and cheese.

LIBERTY ISLAND AND ELLIS ISLAND—A tour by boat, aboard the *Chopper II,* with the Staten Island Historical Society (718-351-1617) and National Park Service guides. 6/1, 12:30–5:30; $20.

LOWER MANHATTAN—A Historywalk with Joyce Gold (242-5762). 6/1 at noon, meet at Trinity Church, Broadway and Wall St.; $8.

JAMES DEAN'S NEW YORK HANGOUTS—Walking tour led by Dean archivist David Loehr; 5/31 at noon, meet at Lincoln Center Plaza Fountain. This is a free seven-hour trek, including stops at Village, Times Square, Upper West Side theaters, coffee shops, bars, et al; the windup ia a '50s party and buffet at 7 at Club 212, on Washington St. in the Village, featuring screenings of Dean's old TV performances (party is $10). Food and drinks along the way are extra; take exact fare for two bus rides (244-8426, 719-8950).

LOWER MANHATTAN, with Pace U.'s Joe Hores. City Hall, Tweed Courthouse, St. Paul's Chapel, Clinton Castle, and more. Meet on steps of City Hall, Park Row, 6/1 at 2 (488-1664). $4.

GREENWICH VILLAGE, with Michael Levin. Must reserve for all (924-7187). 5/26 at 1: **Village Lit,** "in the footsteps of the literary giants"; $8 . . . 5/31, 6/7, 21 at 2: **The Endangered Landscape,** the far-west Village; $5 . . . 6/1, 8 at 2: **La Vie Boheme,** the Jefferson Market–Sheridan Square neighborhood—socialism, feminism, and free love; $5.

MUNICIPAL ART SOCIETY TOURS—(935-3960). **Broadway Hurrah,** last of a series along New York's longest boulevard. 5/31, 1–4, "Residential Broadway," Columbus Circle to 86th St.; $10 . . . **Grand Central Terminal.** Wed. at 12:30; meet at the Chemical Bank on main concourse, under Kodak sign. Free.

ART DECO SOCIETY SPRING WALKS—6/1, 2:30–5, "Living It Up on Central Park West." Meet at Sophia Bros., Columbus Ave. at 61st St., and see the Century, the Majestic, the El Dorado. $5 (777-1907).

NEW YORK WALK-ABOUT—6/1 at 11 or 2, meet at St. Paul's Chapel, Broadway and Fulton St., for **Fulton to South Street Seaport, the Past Preserved.** Also 6/1 at 11 or 2, meet on S.E. corner of Second Ave. and 11th St., for **Astor Place/East Village, the Old and the New.** Each, $5 (582-2015 weekdays).

HISTORIC CHELSEA AREA, its past and present, with Adventure on a Shoestring (265-2663). 6/1 at 3, meet on N.W. corner of 23rd St. and Seventh Ave. $5.

PERTH AMBOY, N.J.—A stroll around the old port city, once an English town, with the Friends of the Parks (473-6283). 5/31, get a one-day-special round-trip New Jersey Transit ticket at Penn Station, for the 11:55 *a.m. train.* Charles Cummings will be the guide, and take you to Westminster, residence of the last royal governor of the state. $6.75 for the fare, and $1 for the Friends.

TOURS WITH THE 92ND STREET Y (427-6000, ext 179). Phone or write for schedule of out-of-town trips and activity tours. Must pre-register for all. These, 6/1: **Bedford-Stuyvesant Revisited,** in Brooklyn; 11 a.m.; $8 . . . **The "Other" Williamsburg,** in Brooklyn;1–4; $8 . . . **Ferryboats and Ferrymen,** the Brooklyn and Staten Island ferry districts; 11–3; $8.

GARDEN TOUR, "Martha Stewart—At Home in Her Garden," featuring a talk on gardening by caterer and author Stewart. 5/28, noon–5 (rain date, 5/30); with the Westport (Conn.) Historical Society (203-222-1424). $10 in advance, or $15 at the gate (50 Turkey Hill Rd. South, Westport); includes tour, refreshments, contribution.

PROSEPCT PARK ENVIRONMENTAL CENTER TOURS—5/31 at 1, meet at the Picnic House, P.P.W. and 5th St. (718-788-8500), for a look at "Prospect Park's Renaissance." $2, children $1.

KOSHER SPECIAL—A "gourmet bicycle tour" with the Hungry Pedalers (771 West End Ave., Apt. 12-J, N. Y., N. Y. 10025). 6/1 (rain date, 6/8): four diverse areas and cultures in Brooklyn, with a Williamsburg nosh and lunch in a Sephardic neighborhood. Note: food is extra. Meet at 8:45 a.m., at the Maine Monument, N.E. corner of Columbus Circle (C.P.W. and 59th St.). Return about 5 p.m. $12, or $22 for two day of tour; in advance, $9 and $17 (595-5542 or 222-2243).

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history , and trends. Daily, at 10 a.m. and 2 p.m. (334-8463). $10.

BROOKLYN BIRD CLUB—5/31, look for Prospect Park's late migrants, nesting species. Meet at 8 a.m., at the Grand Army Plaza entrance. Free.

SOUTH STREET SEAPORT MUSEUM—Harbor excursions on the Andrew Fletcher; Sat. and Sun. at 10, noon, 2, and 4. Also three guided tours: a basic Museum tour, a *behind-the-scenes tour of the restoration on the tall* ship Wavertree, and a tour of the unrestored seaport. Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: $4, seniors $3, children $2 (669-9400). Also documentary films and gallery talks.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

RADIO CITY MUSIC HALL—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture; phone for meeting place (675-3213). Mon.–Fri. at 10 a.m. $5.

SNUG HARBOR—Tours of this preservation project, from the Visitors Center. At 1000 Richmond Terrace, S.I. (718-448-2500). Sat. and Sun. at 2; free.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): 5/31 at 10 a.m., a botanical safari; $2. Woodland walks on forest trails; every Sat. at 10 a.m., Sun. at 1; $1. Sat. session includes a Tai Chi session; $2 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): Greenhouse-and-garden walk, every Sun. at 2:15; free.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes and city walks. No city walks this weekend.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). 6/1 at 1, meet at Seward statue, Broadway and 23rd St., for a Tin Pan Alley walk. (988-8296, eves. before 10 p.m.). $1.

SPORTS

BASEBALL—Yankees (Yankee Stadium, the Bronx; 293-6000): 5/26 at 1:30 vs. California. $3–$9.75. . . . **Mets** (Shea Stadium, Flushing; 718-507-8499): 5/28, 29 at 7:35 vs. Los Angeles; 5/30 at 7:35, 5/31 at 7:05, and 6/1 at 1:35 vs. San Francisco; 6/2–4 at 7:35 vs. San Diego. $4–$9.50.

HORSE RACING—Belmont for the summer meeting, through 7/28 (718-641-4700). Daily except Tue.; post time, 1. $2, $3.50. Featured races: 5/31, Red Smith Handicap; 6/1, New York Handicap.

STEPS—10K L'eggs Mini Marathon 5/31 at 10 a.m.: Over 7,000 women runners of all ages are expected to compete for trophies, medals, and gifts in this 6.2 mile running event, sponsored by the New York Road Runners Club, through Central Park. Begins at 64th St. and C.P.W. and ends at Tavern on the Green. Call 860-4455, to register before 5/28. $4 (members) and $6 (nonmembers).

CHILDREN

RE-CREATING RADIO FOR KIDS at the Museum of Broadcasting (1 E. 53rd St.; 752-4690, ext. 33)—5/31 at 10:30: Children and their parents can enjoy a re-creation of a serial radio drama, with a demonstration of sound effects and also clips from old-time children's radio favorites. Children, $1.50; adults, $3.

CHILDREN'S AND PARENTS' AND FRIENDS' WALK—With the Outdoors Club (876-6688, evenings before 10). 5/31, a walk in Central Park designed for young children. At 10:15 a.m., meet at the Delacorte Musical Clock, off 65th St. and Fifth Ave.; visit the Dairy for a slide show and exhibit; ride the Carousel (50 cents a child); then drop in at F.A.O. Schwarz. $1, children free (876-6688, evenings before 10).

JUNE BALLOOOON at Brooklyn Children's Museum (145 Brooklyn Ave.; 718-735-4400)—6/1, 10–5 rain or shine: In this celebration, children can enjoy performances by Calabash Dance Company, Children's Play Theatre of Chicago, Puppetronics-Life Sized Puppets, and such activities as kite making, face painting, shell games, and much, much more. Donation.

THE PATCHWORK GIRL OF OZ at Puppetworks (Old First Church, Seventh Ave. and Carroll St., Park Slope; 718-834-1828)—6/1 at 2: Children can enjoy this delightful musical and meet new characters from Oz. $3.50.

PUFF THE MAGIC DRAGON blows smoke at the Brownstone School (128 W. 80th St.; 316-6812). Presented by the Papageno Puppet Theatre. Sat. and Sun. at 1 and 2, through 6/8. $3.50.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)—5/30 and 31 at 11 and 1: "Springtime Is Magic," performed by magician Bob Conrad. $3.

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.; 362-0634) and 12:30 at the Madison Ave. store (at 81st St.; 988-3404), every Sun. Free.

THE LITTLE PEOPLE'S THEATER COMPANY (39 Grove St.; 765-9540) presents "Cinderella" at 1:30 and "Red Riding Hood" at 3, Sat. and Sun. through 6/21. $4.

LONG-RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show. Sat. at 2, featuring Brian McGovern and Imam. $7.50 . . . **"Toto and the Wizard of Wall Street,"** a new rock musical for kids of all ages, is presented by the 4th Wall Repertory Company (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . **"Alfred the Dragon Solves Another Mystery,"** by the Children's Improv. Co. (New Media Repertory Co., St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195), presented Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1 and "The Snow White Show" Sat. and Sun. at 3. $3. . . . At **Magic Towne House** (1026 Third Ave., between 60th and 61st Sts.; 752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4, through 6/30. $6 (must reserve; adults must be with a child).

JACK AND THE BEANSTALK will be performed by Theater Workshop (Fantasy Playhouse, 317 Merrick Rd., Lynbrook; 518-599-1982). Presented Sat. and Sun. at 1 and 3:30, through 6/14. $4 (must reserve).

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932)—Weekend activities include studio workshops, films, drawing classes. Sat. at 11 and 2:30 and Sun. at 11: gallery talk and sketching for children 5–12 (Uris Center for Education). Free . . . Sat. at 2 through 6/28, the Children's Bookshop presents "The Peter Rabbit Festival," with game-playing, storytelling, recordings, and videos. Free . . . Optional museum admission, call for other fees.

CITY OF NEW YORK PARKS AND RECREATION at **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—5/31 at 1: "Minibeasts": children ages 5–11 can make a collage *of underground life with Princess Belva (must reserve)* . . . At the **Marionette Theatre** (988-9093)—"Aladdin." Tue.–Fri. 10:30 a.m. and 12 noon, Sat. 12 noon and 3 (through 5/31). $2 . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird. Mon.–Fri 10:30 a.m. and 12 noon. $1.50 . . . At **Clay Pit Ponds State Park Preserve** (Carlin St., off Sharrotts Rd., Charleston, S.I.; 718-967-1976)—A series of nature programs will be held *for children on different weekdays. All free, but registration required* . . . At **Prospect Park** (Flatbush Ave. and Empire Blvd., Brooklyn; 718-788-0055)—Visit the Children's Farm, containing baby and adult barnyard animals. Wed.–Sun. 10–4. Closed 5/28. Free.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . "Nature Area"—collection of small animals for children to observe . . . 5/31 and 6/1 at 1:30 and 3: Learn to create a "marble throw;" decorate and number it, and take home ideas for new marble games. Hours: Wed.–Sun. 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

AMERICAN MUSEUM OF NATURAL HISTORY (C.P.W. at 79th St.; 873-4225)—Mon., Tue., Thur., Sun. 10–5:45; Wed., Fri., Sat. 10–9 p.m. Sugg. donation: $1.50, adults $3; Fri. and Sat., 5–9, free. Comprehensive natural-science exhibits, dioramas, models, etc. Also the Naturemax Theater, with films, daily; the Natural Science Center, Tue.–Fri. 2–4:30: Sat. and Sun. 1–4:30; the Discovery Room, Sat. and Sun. noon–4:30.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—5/28 at 3:30 and 5/29 at 5:30: "The Way of Wings." 5/29 at 6: "Flying High" with the Children's Museum Theatre Club. 5/30 at 3:30: "International Kites of Spring." 5/31 at 10: "Video Club"; at 12: "Paper Planes Take Off"; at 1:30: "Water Play for Pre-schoolers." 6/2 at 2: "Flower Power." Hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., holidays 10–5. Donation.

BROOKLYN MUSEUM (200 Eastern Pkwy., at School and Youth Program Division; 718-638-5000, ext. 221)—Every Sat. and Sun. at 2: "What's Up?" a free gallery program that introduces children to the collections . . . "Arty-Facts"—a workshop that explores art concepts with games. Hours: Mon.–Fri. 10–5, Sat. 11–6, Sun. 1–6. Adults, $2; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060). Storytelling: 5/31 and 6/1 at 11 (pre-schoolers); 5/31 at 1 and 3 (ages 5 and older) musicians Peter Griggs and Iris Brooks perform music from around the world; 6/1 at 1 (ages 5 and older): The Rob Gardner Puppet Theatre will present "Punch and Judy." Hours: Weekends 10–5. Closed 5/26. $2.

NEW YORK AQUARIUM (W. 8th St., Brooklyn; 718-266-8500)—Walruses, dolphins, sea lions, whales, sharks. Electric-eel demonstration, 11:15 a.m., 1:15, 2:45, 4:30; walrus feeding, 12:30, 3:15; shark feeding, 1:45; penguin feeding, 11:45 a.m., 3:45. Hours: 10 a.m.–5. Adults, $3; children 2–12, $1.25 (under 2 free).

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

ARNOLD'S TURTLE NATURAL CAFE & GRILL—210 Spring St., at 6th Ave., 431-0414. Casual. Vegetarian/fish. Spcls: California grilled vegetables, grilled swordfish oriental, Malaysian tofu sate. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 30. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chile relleno, shrimp in garlic sauce. L Tues.–Sat. noon–4. D Tues.–Thurs. & Sun. 4–midnight, Fri. & Sat. til 1 a.m. Closed Mon. **(I)** **AE, CB, DC, MC, V.**

BON TEMPS ROULER—59 Reade St., at Broadway, 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calf's liver with mustard sauce, sauteed shrimp & scallops on linguine, salmon hollandaise. L Tues.–Fri. noon–4:30. Br. Sat.–Sun. noon–4:30. D Sun.–Thurs. 6–1 a.m., Fri.–Sat. to 2 a.m. Bar till 4 a.m. **(M)** **AE.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17 OYSTER BAR & RESTAURANT— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

I TRE MERLI—463 W. Broadway, bet. Houston & Prince Sts., 254-8699. Casual. Italian. Spcls: cima alla Genovese, pansooti alle Noci, trenette al pesto, vitello all' uccelletto. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Wed. 6–midnight, Thurs.–Sat. to 12:30, Sun. to 11:30. S Thurs.–Sat. to 2 a.m. **(M)** **AE, DC, MC, V.**

LOTUS BLOSSOM—319 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.–Fri. 11:30–3. D daily 3–11. Private parties for 150. **(I)** **AE, CB, DC.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MASSIMO—110 W. Broadway, at Reade St., 349-5566. Casual. Italian. Spcls: rotolo Massimo, samponi alla bosca, veal lugure. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. noon–4 p.m.**(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.–Fri. noon–midnight, Sat. to 1 a.m. Strolling guitarist Mon.–Sat. Valet parking. **(M)** **AE, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E)**. **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. S., at Bleecker St., 620-9622. Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. **(I-M)** **AE, MC, V.**

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I)** **AE, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

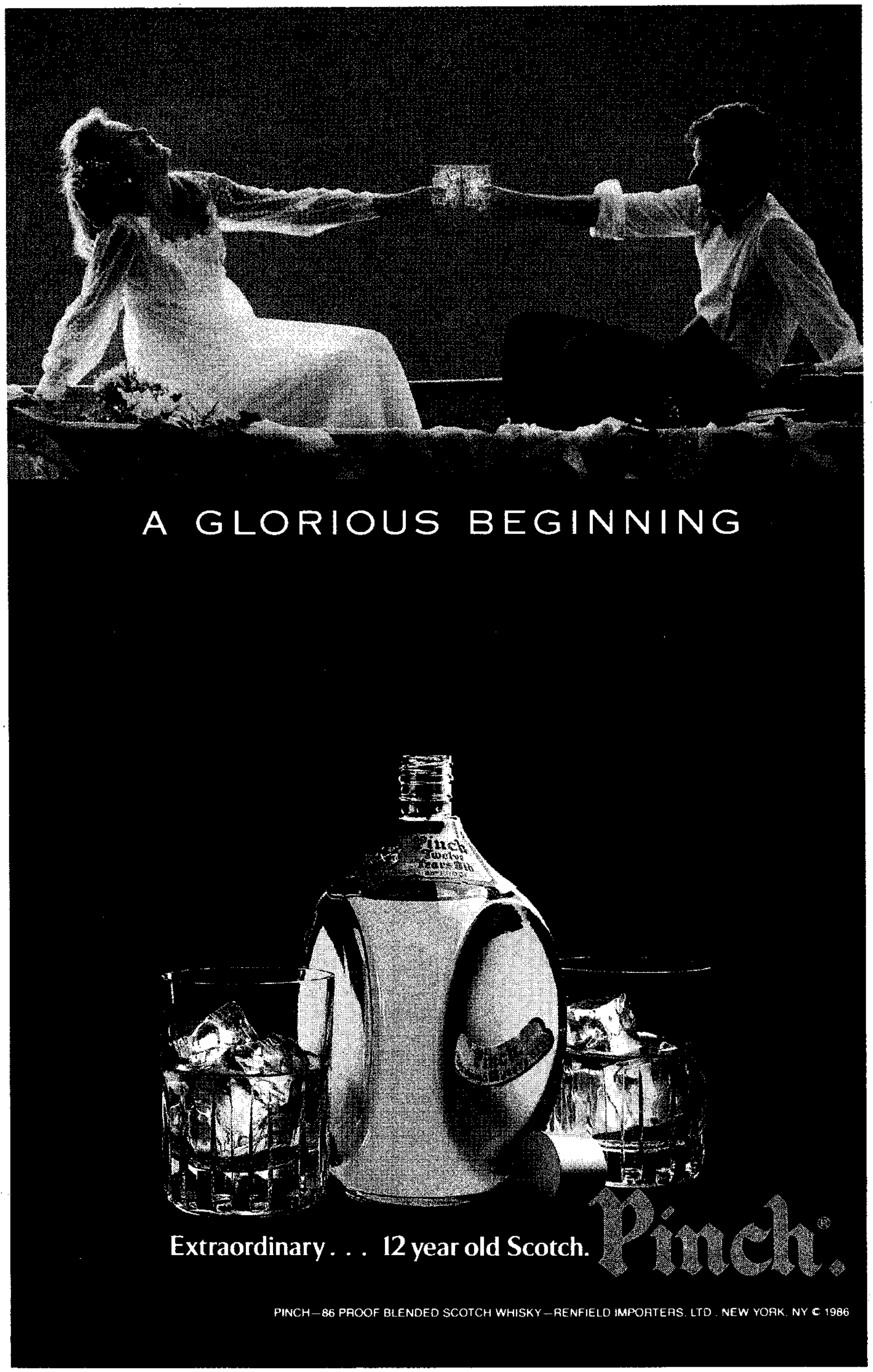
KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LAS VENTANAS—330 Bleeker St., at Christopher St.,924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.–Thurs. 4–11:30, Fri.–Sat. 4–1 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. **(I-M)** **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced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RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella a la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Southern. Spcls: spicy Mississippi catfish with jalopeno-cilantro sauce, three smothered quails with dirty rice, drunken shrimp. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br. Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TIEN FU—180 Third Ave., bet. 16th–17th Sts., 505-2000. Casual. Mandarin/Szechuan/Hunan. Spcls: stuffed eggplant, rainbow shrimp, whsi spareribs. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11, Fri.–Sat. to midnight. **(I–M)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard, thru 5/31, asparagus festival. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D only Tues.–Sun. 6–11. Tapas bar. Complete D. Ent. Closed Mon. **(M)** **AE, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 3:30–9. Complete L & D. Closed Sat. & Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th & 21st Sts., 460-5744. Casual. Indian. Spcls: patra-ni-nachi, tandoori chicken, handi biryani. Res. nec. L daily noon-3. D Sun.-Thurs. 5:30-11:30, Fri.-Sat. to midnight. Private parties for 25-30. **(I)** **AE, CB, DC, MC, V.**

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-1 a.m, Fri.-Sat. to 2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.-Fri. noon-3. D daily 6:30-midnight. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken en express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15-700. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

AAH LANTERNA—14 E. 47th St., 986-7360. Jacket required. Italian. Spcls: agnolotti alle noci, red snapper al Brodetto, veal Lanterna. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Private parties for 10-100. Pianist Mon.-Sat. from 6. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: tartare of 2 salmons, Maryland crabcakes, roast loin of lamb magdalena, Dover sole. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Br Sat. noon-2:30. Champagne buffet Br Sun. 11:30-2:30. Prix fixe L & D. Piano bar 5:30-midnight. **(M)** **AE, CB, DC, MC, V.**

AVGERINOS—153 E. 53rd St., in Citicorp Bldg., 688-8828. Casual. Greek. Spcls: roast leg of lamb, shrimp with feta cheese, various siskebab. Res. sug. for D. L daily 11-5. D daily 5-11:30. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French/Alsatian. Spcl: choucroute Alsacienne. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.-Thurs. 11:30 a.m.-11, Fri. to midnight, Sat. from 5. Br Sun. 11:30-3. **(I)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. to 11. L daily noon-3. D daily 6-midnight. **(M)** **Drake Bar:** L daily 11:30-2. Cocktails 11:30 a.m.-2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(M-E)** **AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pre-theatre D 5:30-7. Pianist Mon.-Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6-midnight. **(E)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sauteed medallions of rabbit with candied apple & cider sauce, sweetbreads stuffed with truffles, fillet of venison with juniper berries. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles.

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Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon–11 p.m. **(M)** **AE, CB, DC.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. to 10:30. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thurs. & Fri.**(I-M)** **AE, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Thurs. 5–11, Fri. to 11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

ZAPATA'S—330 E. 53rd St., 223-9408. Casual. Mexican. Spcls: chimichangas, chalups, veal Mexican style. L Mon.–Fri. noon–3. D daily 4:30–11. **(I)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 4:30–10. Pre-theater D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked &

cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–3. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Dress opt. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.,751-3530. Dress opt. Italian. Spcls: risotto al radicchio, fettuccine al salmone, gamberoni al pompelmo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park-Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7–11, Sat.–Sun. to 11:30. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–7, Sun. from 4. "After 7": Mon.–Sat. 7–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, *antojitos. Res. nec. L Mon.-Sat. 11:45–3:30.* Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.–Thurs. noon–2. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BAUMERS—1651 Third Ave., at 92nd St., 831-8301. Casual. American/Continental. Spcls: Caesar salad, raspberry duck, chicken potpie. Res. sug. D only Tues.–Sun. 5–11. Private parties for 25–65. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. **(M)** **AE.**

THE BOAT HOUSE CAFE—Central Park near 72nd St. & Fifth Ave., 517-2233. Casual. Regional American. Spcls: harvest noodles, turkey Belvedere. Res. sug. L daily noon–5. D daily 7:30–11:30. Private parties for 25–100. Free trolley bus for the Boat House from park entrances. **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

BUDAPEST CAFE—1373 First Ave., at 74th St., 772-8508. Dress opt. Hungarian/continental. Spcls: fois gras, paprika veal medallions, Gundel palacsinta. Res. sug. D daily 5:30–11:30. Br Sun. noon–4. Ent. Tues.–Sun.**(M)** **AE, DC.**

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30– 3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D Tues.–Sat. 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: *huitres gratinees au safran, saumon à la* vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood.

Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. Outdoor garden. **(M)** **AE, DC, MC, V.**

LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon–Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M)** **AE.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, grilled shrimp & scallop brochette, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd–93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9–4:30. D daily 5:30–10:30. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.–Sun. 11–4. Complete L & D. **(I-M)** **AE, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–3:30. Tea daily 3–6. D daily 6–10:30. Pianist Len Berge, Tues.–Sat. 7–11. **The Terrace Outdoor Cafe:** Cocktails daily noon–11 p.m. **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

AMERICAN CREAM AMERICAN PIE—434 Amsterdam Ave. at 81st St., 877-6740. Casual. American. Spcls: stuffed pizza, salads, ice cream. L & D Sun.–Thurs. 11 a.m.–11 p.m., Fri.–Sat. to 12:45. **(I)** **AE.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sat.–Thurs. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. Casual. Continental. Spcls: fresh fish and shellfish, pasta, 20 oz. T-bone steak, homemade desserts. Res. sug. D Mon.–Thurs. 6–11:30, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Bar Mon.–Thurs. 4–3 a.m., Fri.–Sat. til 4 a.m., Sun. noon–7. Ent. **(M)** **AE, CB, DC, MC, V.**

KIKU SUSHI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L daily noon–3. D daily 5:30–11. **(I)** **AE, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

MARVIN GARDENS—2274 Broadway at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. Sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** **AE.**

PAPPARDELLA—316 Columbus Ave., at 75th St., 595-7996. Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. nec. L daily noon–3. D daily 5–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts., 496-6280. Casual. American. Spcls: roasted baby game hen in cream with tiny 'turned' vegetables, wild mushroom pasta, grilled lobster medallions. Res. sug. Open daily for B, L, tea & D from 8 a.m.–midnight. **(M)** **AE, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 718-899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thurs. noon–10:30 p.m., Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.-Mon., Ricardo Guerra. Tues.-Thurs., Aloisio Aguiar and his group. Fri.-Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 5/28, Dawn Denham Duo. 5/29, Bob Casanova Duo. 5/30,31, Lodi Carr with Larry Vukovich. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 5/28, 29, The Longhouse. 5/30, The Riffkings; Francis Xavier and the Holy Roman Empire. 5/31, LaZoo; Safety in Numbers. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 6/1, jazz violinist Stephane Grappelli. Shows at 9 and 11:30 with an extra show Fri.-Sat. at 1 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 5/30, Jane Siberry. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Sets from 9:45. **AE, CB, DC, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 5/28, Vic Munson & Carol Britto. 5/29-31, Jaki Byard. Music from 9-1 a.m. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 6/1, The Toots Thielemans Quartet. Shows Tues.-Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 5/31, The Chicken Chokers. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 6/1, Randy Brecker/ Eliane Elias Group featuring Michael Brecker. 6/2, Les Paul Trio. 6/3-8, Freddie Hubbard Quintet. Shows Tues.-Thurs. at 9 & 11, Fri.-Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 6/8, singer Michele Bautier, Tues.-Thurs. at 9, Fri.-Sat. at 9 & 11. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 5/28,29, Joanne Brackeen. 5/31, Joanne Brackeen Duo. 6/1, John Campbell. 6/2-7, Larry Vukovich. ***Upstairs:*** 5/29 at 8, singer Nina Murano with Stuart Hemingway, followed by singer/comic David Langston Smyrl at 10. 5/30 at 8, Classical Chamber Music; singer Gail Boggs with Brenda Madison at 10; and the Midnight Comedy Show. 5/31 at 8, singer-pianist Ray Gordon, followed by cabaret at 9, 11, and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. Thru 5/31, 10-3 a.m., singer Alicia Sherman, pianist Peter Madsen and Phil Bowler on bass. Mon.-Fri. 5-10, singer pianist Sorrow Astrasa. Sun., 10-3, Joe Derise with John Dooley. Mon., 10-3 a.m., Stan Edwards Trio. Tues., 10-3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 5/29, Bob Stewart with Buddy Barnes & David Fink. 5/30,31, singer Connie Fredericks; singer Alexandra Forbes. 6/1-3, Helen Gallagher in "Tallu Tonight!" **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. *The Judd Woldin Trio*, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 5/28, Cookie Watkins. 5/29, Bill Block. 5/30,31, Lucky 7. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.-Sat. from 9:30 p.m., Sun.-Mon. from 9. Thru 5/31, Don Friedman with Michael Formanek on bass. 6/3-7, pianist Lou Levy with Michael Moore on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 6/7, Dorothy Donegan Trio. Nightly at 9 & 11, except Sun. **AE, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art Deco room. The Andy Tuck Jazz Duo plays every Wed.-Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supper club. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass every Wed.-Sat. at 9:30, 11:15, and 1 a.m. **AE, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Jack Mayhew Trio. Fri. at 9, Cathy Chamberlain with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, Cynthia Sayer with Eddy Davis. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 5/29, The Call. 5/30, Frank Marino & Mahogany Rush with special guest Montrose. 5/31, Urban Blight. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Thru 6/1, The Leaders with Don Cherry, Arthur Blythe, Chico Freeman, Cecil McBee, Kirk Lightsey, Don Moye. 6/2, Gil Evans' Orchestra. 6/3-8, James Moody. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 6/1, Lisa Hunt and Simon 7 with their band "Galaxy III." 6/3-7, Ralph Carter. Tues.-Thurs. at 9 & 11, Fri.-Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 5/28, The Last Word of Dutch Schultz. 5/29, Elliott Murphy Band. 5/30,31, Lil' Queenie and her all New Orleans Band. 6/1, Freddi and the Drumsticks; The Delancey Street Hawaiians. 6/2, The Urbations. 6/3, Kristi Rose and the Dying Breed. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 6/2, Eddie Palmieri and Friends; Conjunto Clasico with special guest Ronnie Cuber. **AE, MC, V.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.-Sun. from 9. 5/28-6/1, "Little" Jimmy Scott. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8. 6/2-7, pianist Carol Britto with Major Holley on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. Thru 5/29, Rick Danko, Levon Helm, Garth Hudson, Ed Kaecher. 5/30,31, New Riders of the Purple Sage; Steel Angel. 6/6, La Bamba and the Hubcaps; Bud Moffett Band. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. *Restaurant with cabaret.* Thru 6/1, Dennis Blair. 6/3-5, Rich Hall. Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers. Sun.-Thurs. the fun starts at 9, Fri.-Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 5/31, 6/2-15, Al Romero with Steve Rizzo, Ben Creed, Hal Spear, Mick LaZinski, Danny Curtis, Himam Kasten. Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30, Sun. from 9:30. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. Mon. at 8, *Taboo in Revue* . . . Fri. at 8, *For Play* . . . Fri. & Sat. at 10 & midnight, Weekend Comedy Explosion. ***No credit cards.***

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.-Sat. **AE, MC, V.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.-Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues. Danny Curtis. Wed.-Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Night-club/theater featuring magic and comedy. 5/28, magician Imam and comedian Terry Day. 5/29, magician Torkova and comedian Terry Day. 5/30, magician Slydini and comedian/magician Imam. 5/31, magician Eric DeCamps and Imam. Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 6/1, Will Durst, Mike Langworthy, Scott Blakeman. 6/3-8, Ellen De Generes, Gabe Abelson, Kevin Meaney. Tues.-Sun. at 9, with an extra show Fri. & Sat. at midnight. **AE, MC, V.**

DISCO/DANCING

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio,

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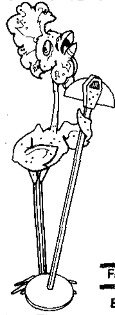
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JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 6/28, The Glen Covington Trio with singer-pianist Tommy Furtado. **AE, CB, DC.**

PLAYBOY'S EMPIRE CLUB—515 Lexington Ave., bet. 47th & 48th Sts.,752-3100. Live entertainment and dining. Every Tues.-Sat from 9, dance to the rock and blues sound of Doug Winters 10-piece Empire Club Orchestra. **AE, CB, DC, MC, V.**

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m.-4 a.m. **AE.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.-Sat. 9-4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.-Sat. 7:30-midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 5/28, 29, Betty Carter; A Roomfull of Blues. 5/30,31, Java. 6/3, The Skatalites. 6/4,5, Hugh Masekela with Kalahari. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.-Sat. at 6:30, Blossom Dearie. Thru 6/7, singer Helen Schneider, Tues.-Sat. at 9. Mon. at 8, Ballroom Briefs, a revue. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, the Super Gauchos, and the Magnificent Force, Sun.-Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 5/28, Nancy Sondag. 5/29, Rogen Brown. 5/30, Joyce Lyons; Jeff Barnard. 5/31, Joyce Lyons; Alexandra Cortese. 6/4, Jamie de Roy. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleeker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Alison Frazer, Adriane Lenox, Jasmine Guy, Pattie Darcy, Gina Taylor, and Laura Theodore. Shows Tues.-Thurs. at 8, Fri.-Sat. at 7 & 10, Sun. 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 6/28, Julie Wilson Celebrates Irving Berlin, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 6/28, Bobby Short, Tues.-Sat. at 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.-Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.-Sat. 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.-Sun. from 7-midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.-Fri. from 3-7, pianist Spencer Glanz, and Sat.-Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.-Thurs. from 4-2 a.m., Fri. to 4 a.m., Sat. 9-4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.-Sat., 8-midnight. Pianist Nancy Winston, Sat.-Sun., 6-11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.-Sat. 9:30-1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Singer-pianist Bob Wetherbee, Mon.-Thurs. from 5-11 . . . Every Fri.-Sat., from 7-1 a.m, dine and dance to the Bourbon St. Jazz Band. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon. 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Roy Gerson plays Mon.-Sat. from 9 p.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

HANRATTY'S—1754 Second Ave., 289-3200. 5/28-31, Dick Wellstood. Sun.-Thurs. at 8:30 & 10:30, Fri.-Sat. at 9 & 11. **AE.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. **Club Room:** Thru 6/7, singer-pianist Arthur Siegel, Wed.-Sat. 10-1 a.m. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.-Thurs. 8-1 a.m., Fri.-Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.-Tues. 8-1 a.m. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. Thru June, singer-pianist Charles Lindberg with Lisa Hall, Susan Jacks, and Byron Conner, every Tues.-Sun. from 8 p.m. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. **AE, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.-Sat. from 9:30-1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30-12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.-Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music and Porter to Puccini, Tues.-Thurs. from 8, Fri.-Sat. from 9. p.m. **AE, MC, V.**

MR. SAM'S—1265 Third Ave., near 73rd,517-2020. 5/28-31, Juliette Koka sings Piaf. 6/3,4, singer Gail Wynters; Sharon Stuart Rubin. **AE MC V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Mon.-Tues. from 8-midnight Pianist Rudy Roberson Mon.-Tues. from 8-midnight; singer-pianist Berri Blair every Wed.-Sat. from 8-midnight. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., May 28

3:00/WNCN—Berwald: Cto for Violin in c-sharp, Op. 2; **Severac:** *En Vacances:* Book II.

WNYC—Messiaen: *Visions de l'Amen.*

4:00/WQXR-AM/FM—Vaughan Williams: *Fantasia on a Theme by Thomas Tallis;* **Brahms:** Ballade in b, Op. 10, #4.

5:00/WNCN—Tchaikovsky: Piano Music; **J. Strauss, Jr.:** "Wine, Women, and Song" Waltz, Op. 333.

6:00/WNCN—Smetana: *Ma Vlast:* The Moldau; **Corelli:** Trio Sonata, Op. 5, #4.

7:04/WQXR-AM/FM—Handel: Cto Grosso in b, Op. 6, #12; **Alfven:** *Midsummer Vigil.*

8:00/WNCN—Montsalvatge: Song, "Punto de habanera"; **Schumann:** Sym #3 in E-Flat, Op. 97, "Rhenish."

WNYC—The New Jersey Symphony Orchestra. **Webern:** Sym, Op. 21; **Mozart:** Sym #39 in E-Flat; **R. Strauss:** Scenes from *Der Rosenkavalier.*

8:05/WQXR-AM/FM—Borodin: *Prince Igor:* Ov; **Khatchaturian:** Violin Cto in d.

9:00/WNCN—Young Concert Artists 25th Anniversary. Gala live concert from WNCN's Performance Studio.

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase.

Thurs., May 29

3:00/WNCN—Various: Christmas Music (15th- and 16th-century); **Mozart:** Cto for Piano #20 in d.

WNYC—Carter: Triple Duo; **Barber:** Sym #2; **Rosner:** Sonata in f-sharp.

4:00/WQXR-AM/FM—Telemann: Violin Cto #11 in B-Flat; **Beethoven:** Andante Favori in F.

5:00/WNCN—Wagner: *Die Meistersinger:* Ov; **Schubert:** Klavierstucke for Violin in D.

6:00/WNCN—Telemann: Cto for Recorder in F; **Albinoni:** Cto in F.

7:04/WQXR-AM/FM—Albeniz: *Cantos de Espana:* "Cordoba"; **Vivaldi:** Cto for 2 Violins & Orch.

8:00/WNYC—The Chamber Music Society of Lincoln Center. Marcus Thompson, violist, guest. **Bach:** Trio Sonata for 2 Violins & Continuo in C; **Kodaly:** Serenade for 2 Violins & Viola, Op. 12.

8:05/WQXR-AM/FM—Mendelssohn: *A Midsummer Night's Dream:* Ov; **Poulenc:** Organ Cto in g.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. The Canadian Brass and Peter Nero and his Trio. **G. Gabrieli:** Canzona #4; **Vivaldi:** Suite from *The Four Seasons;* **Kern:** "Pick Yourself Up"; **Bach:** Orchestral Suite #3: Air on a G-String.

Fri., May 30

3:00/WNCN—Sarasate: Spanish Dance #8 in C; **Tchaikovsky:** *Swan Lake,* Op. 20: Suite.

WNYC—Sessions: Sonata #3.

4:00/WQXR-AM/FM—Chopin: Etudes, Op. 10: #7–12; **Bizet:** *The Fair Maid of Perth:* Suite.

5:00/WNCN—Scriabin: Fantasia in b, Op. 28; **Handel:** *Water Music:* Suite #3 in G.

6:00/WNCN—Debussy: *Prelude a l'apres-midi d'un faune;* **Quantz:** Sonata for Flute & Continuo in e.

7:04/WQXR-AM/FM—Torelli: Trumpet Cto in D; **Elgar:** Serenade in e for Strings.

8:00/WNCN—Wagner: *Wesendonck Lieder*, **Berg:** Sonata for Piano, Op. 1.

8:05/WQXR-AM/FM—Glazunov: *Stenka Razin;* **Kabalevsky:** Cello Cto #1 in g.

9:00/WNCN—Great Performances. Vienna Philharmonic Orchestra. Leonard Bernstein, conductor; violinist Gidon Kremer. **Brahms:** Cto for Violin in D. Simulcast with WNET-TV/Channel 13.

9:06/WQXR-AM/FM—San Francisco Symphony Orchestra. Edo de Waart, conductor; with Vladimir Ashkenazy and Jane Bryden. **Gabrieli:** Canzon a 12; **Imbrie:** *Requiem;* **Brahms:** Piano Cto #1.

Sat., May 31

9:05 a.m./WQXR-AM/FM—Piano Personalities. Stephen Bishop Kovacevich, pianist. **Beethoven:** Piano Sonata #8 in c, Op. 13; **Bartok:** Sonatina.

10:00 a.m./WNCN—Telemann: Sonata for Trumpet in c; **Bach:** "Brandenburg" Cto #1 in F.

10:04 a.m./WQXR-AM/FM—Weber: *Turandot:* Ov; **Rodrigo:** *Fantasy for a Gentleman* for Guitar & Orch.

11:00 a.m./WNCN—Berlioz: "Rob Roy" Ov; **Franck:** *Panis Angelicus.*

11:05 a.m./WQXR-AM/FM—Mozart: Sym #40 in g; **Godard:** *Suite de Trois Morceaux,* Op. 116.

12:00/WNCN—Sousa: *The Thunderer;* "El Capitan" Prelude; **Tchaikovsky:** Cto for Piano #1 #1 in b-flat, Op. 23.

1:04/WQXR-AM/FM—Lyric Opera of Chicago. **Wagner:** *Die Meistersinger von Nurnberg* (Johns, Johnson, Graham, Kuebler, Kavrakos, Patrick, Stewart/Janowski).

3:00/WNCN—Beethoven: Variations in E-Flat, Op. 44; **Chopin:** Berceuse in D-Flat, Op. 57.

5:00/WNCN—Stanley: Cto Grosso in D, Op. 2, #1; **Rossini:** *La Gazza Ladra:* Ov.

6:05/WQXR-AM/FM—Handel: *Royal Fireworks Music* (Original Scoring for Wind Band); **Liszt:** *Annees de Pelerinage:* Sonetto del Petrarca.

8:00/WNCN—Artist's Image. Itzhak Perlman, violinist. **Conus:** Cto for Violin in e; **Prokofiev:** Cto for Violin #2 in g, Op. 63.

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives. **Prokofiev:** Sym #6 in E-Flat, Op. 111 (Stokowski/New York Phil).

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the International Singing Competition in s'Hertogenbosch, Holland. Part 3.

WNCN—Saturday Night Opera. **Wagner:** *Das Rheingold* (Flagstad, Watson, Svanholm, Kmentt, Wachter, Neidlinger, London, Vienna Phil Orch/Solti).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Yoel Levi, conductor; mezzo-soprano Katherine Ciesinski, tenor Jon Garrison, bass-baritone John Cheek. **Berlioz:** *Romeo and Juliet.*

Sun., June 1

9:05 a.m./WQXR-AM/FM—Piano Personalities. Arturo Benedetti Michelangeli, pianist. **Galuppi:** Piano Sonata #5 in C; **Debussy:** Preludes, Book I: Des pas sur la neige.

10:00 a.m./WNCN—Classic Guitar. **Giuliani:** Grand Sonata for Flute & Guitar in A, Op. 85: 1st Movement; **Rodrigo:** Concierto para una fiesta.

WNYC—Mendelssohn: Sym #5 in d, "Reformation"; **Strauss:** Horn Cto #2 in E-Flat.

11:00 a.m./WNCN—Albinoni: Chacony for Strings in g.

WNYC—Literary Illusions. Music of Liszt, Schumann, Beethoven, and others, inspired by the written word.

12:00/WNCN—Handel: Cto Grosso in C, "Alexander's Feast."

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor. **Mozart:** Sym #35 in D, "Haffner"; **Mahler:** Sym #5 in c-sharp.

WNYC—Barber: *Knoxville: Summer of 1915;* **Thomson:** Suite from *The River.*

3:04/WQXR-AM/FM—The Nerw York Philharmonic. Zubin Mehta, conductor; cellist Matt Haimowitz. **Furtwangler:** Scherzo from "Second" Sym; **Saint-Saens:** Cello Cto #1 in a; **Bruckner:** Sym #4 in E-Flat.

5:00/WNCN—Ravel: *Daphnis et Chloe:* Suite #2; **Avison:** Cto Grosso #9 in C.

6:00/WNCN—Pachelbel: Canon & Gigue in D; **Ravel:** Rapsodie espagnole.

7:00/WNYC—Scriabin: 12 Etudes, Op. 8.

7:30/WNYC—Pipedreams. Pipe organ music in works by Manz, Read, Schuman, Demarest, Nyquist, Buck.

8:05/WQXR-AM/FM—Bellini: *I Capuleti e i Montecchi* (Gruberova, Baltsa, Raffanti, Howell, Tomlinson, Royal Opera House Orch/Muti).

Mon., June 2

3:00/WNCN—Rossini: *Sins of Old Age:* Highlights; **Bach:** Cto for 2 Harpsichords in c.

4:00/WQXR-AM/FM—Bach: English Suite #2 in a; **Debussy:** *Danses sacre et profane.*

5:00/WNCN—Corelli: Cto Grosso in F, Op. 6, #12; **Schubert:** *Landler,* Op. 171.

6:00/WNCN—Bizet: *Jeux d'enfants,* Op. 22; **Mozart:** Divertimento #1 in B-Flat.

7:04/WQXR-AM/FM—Vaughan Williams: *The Lark Ascending;* **Pachelbel:** Suite in g.

8:00/WNYC—The New Jersey Chamber Music Society. **Mozart:** Qt in C; **Bartok:** Duos; **Moskowski:** Suite in g, Op. 7.

8:05/WQXR-AM/FM—Elgar: *Falstaff; Sea Pictures:* "Where Corals Lie," "The Swimmer."

9:00/WNCN—Brahms: Ballade in b, Op. 10, #3; **Bruch:** Serenade, Op. 75.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; soprano Hildegard Behrens. **Schoenberg:** *Erwartung;* **Beethoven:** Sym #3 in E-Flat, "Eroica."

Tues., June 3

3:00/WNCN—Sarasate: *Playera* (Spanish Dance #5), #1; **Tchaikovsky:** Serenade for Strings in C, Op. 48.

WNYC—The music of Clara Schumann, and an interview with her biographer, Nancy Reich.

4:00/WQXR-AM/FM—Chopin: Grand Fantaisie on Polish Airs; **Haydn:** London Trio #1.

5:00/WNCN—Mendelssohn: Rondo Brillant in E-Flat, Op. 29; **Verdi:** *I Vespri Siciliani:* Ov.

6:00/WNCN—Chopin: Fantasy on Polish Airs in A, Op. 13; **Anon:** Minstrel Music.

7:03/WQXR-AM/FM—Foote: 3 Pieces for Cello & Piano, Op. 1; **Hebden:** Cto #2 in C for Strings.

8:00/WNCN—The Boehm Woodwind Quintet live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. Andre Previn, conductor. **Berlioz:** *Benvenuto Cellini:* Ov; **Sessions:** Sym #2; **Brahms:** Piano Cto #2.

8:05/WQXR-AM/FM—Mozart: Horn Cto #4 in E-Flat; **Dvorak:** Serenade for Strings in E-Flat.

9:00/WNCN—Schubert: Allegretto in c; **Stravinsky:** *Le Sacre du Printemps.*

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Richard Buckley, conductor. **Szymanowski:** Concert Ov; **Paulus:** Cto for Orch; **Nielsen:** Sym #5.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, May 28–30 and June 2–3

❷ **WCBS**
212-975-4321
❹ **WNBC**
212-664-4444
❺ **WNYW**
212-535-1000
❼ **WABC**
212-887-7777
❾ **WOR**
212-764-7,000
⓫ **WPIX**
212-949-1100
⓭ **WNET**
212-560-2000
㉑ **WLIW**
516-454-8866
㉛ **WNYC**
212-669-7800
🅗 **HOME BOX OFFICE**
212-484-1100
🅝 **UPTOWN**
212-304-3000
🅢 **SHOWTIME**
212-708-1600
🅦 **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

Please note: Due to programming adjustments for the new spring season, schedules are subject to many last-minute changes.

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News
❾ Jimmy Swaggart
⓫ Wed/Open Mind: Public Affairs
Thu/Aprenda Ingles
Fri/Watch on Washington
Mon/Tom and Jerry
Tue/Carrascolendas
🅗 Thu/**Movie:** BMX Bandits
Mon/**Movie:** Hans Christian Andersen
🅢 Fri/**Movie:** Fire in the Stone

6:30
❷ ❹ News
❺ Fat Albert
❾ 700 Club
⓫ Great Space Coaster
🅗 Wed/Family of Strangers
Tue/I Want to Go Home

6:45
㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America (cc)
⓫ Heathcliff
㉛ Ohayo! New York
🅗 Fri/Puff and the Incredible Mr. Nobody
🅢 Wed/Monkey's Paw
Thu/Barn Burning
Tue/**Movie:** No Big Deal

7:30
❺ Plastic Man
❾ Straight Talk
⓫ Robotech
🅗 Wed–Fri/Fraggle Rock
Tue/Braingames
🅢 Wed/**Movie:** Moon Madness
Mon/**Movie:** Sounder

8:00
❺ Jayce
⓫ Gobots
⓭ 3-2-1 Contact
🅗 Wed/**Movie:** Prime Risk
Thu/**Movie:** Reno and the Doc
Fri/**Movie:** Ghostbusters (cc)
Mon/**Movie:** A Matter of Life and Death
Tue/**Movie:** In Love With an Older Woman
🅢 Thu/**Movie:** Innocents Abroad
Fri/**Movie:** Racing With the Moon (cc)

8:30
❺ The Flintstones
❾ Romper Room
⓫ Scooby Doo
⓭ Mister Rogers
🅢 Tue/**Movie:** The Haunting of Harrington House

9:00
❷ Perfect Match
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Odd Couple
⓭ Sesame Street (cc)
㉛ Body Electric
🅢 Wed/Shelley Duvall's Tall Tales & Legends
🅦 Wed/**Movie:** Ghostbusters
Thu/**Movie:** The Natural
Fri/**Movie:** Ladyhawke
Mon/**Movie:** Hans Christian Andersen
Tue/**Movie:** Baby

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Joker's Wild
⓫ Tony Randall Show
㉛ Tue/Madeline Cooks
🅗 Thu/Not *Necessarily* the News
🅢 Mon/Caroline

10:00
❷ $25,000 Pyramid
❹ Family Ties
❺ I Love Lucy
❾ Tic Tac Dough
⓫ Sanford & Son
㉛ Tue/On Our Own
🅗 Wed/**Movie:** The Pilot
Thu/**Movie:** The Adventures of Buckaroo Banzai
Fri/**Movie:** Right of Way (cc)
Mon/**Movie:** The Stone Boy
Tue/**Movie:** Chattanooga Choo Choo
🅢 Wed/**Movie:** Nancy Goes to Rio
Thu/**Movie:** Our Very Own
Fri/**Movie:** Bells Are Ringing
Mon/**Movie:** Kind Lady
Tue/**Movie:** The Devil to Pay

10:30
❷ New Card Sharks
❹ Sale of the Century
❺ Make Room for Daddy
❼ Sally Jessy Raphaël
❾ Partridge Family
⓫ Best Talk in Town

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Gilligan's Island
❼ Lifestyles of the Rich and Famous
❾ Bewitched
⓫ Wed/**Movie:** The Return of Mr. Moto (1965)
Thu/**Movie:** The Diary of Anne Frank (1959). Part I.
Fri/**Movie:** The Diary of Anne Frank (1959). Part II.
Mon/**Movie:** Sherlock Holmes in the House of Fear (1945)
Tue/**Movie:** Charlie Chan and the Shanghai Chest (1948)
🅦 Wed/**Movie:** Meatballs Part II
Fri/**Movie:** Too Scared to Scream
Mon/**Movie:** Bringing Up Baby
Tue/**Movie:** Fraternity Vacation

11:30
❹ Scrabble
❺ Divorce Court
❼ New Love American Style
❾ I Dream of Jeannie
🅗 Mon/Video Jukebox
🅢 Tue/White Lies
🅦 Thu/**Movie:** The Sure Thing

11:35
🅢 Thu/**Movie:** Dune

12 NOON
❷ Press Your Luck
❹ Super Password
❺ ❾ News
❼ Ryan's Hope
🅗 Wed/**Movie:** Baby Blue Marine
Thu/**Movie:** Home From the Hill
Fri/**Movie:** Country
Mon/**Movie:** Beat Street
Tue/**Movie:** Grace Quigley (cc)
🅢 Wed/**Movie:** City Heat (cc)
Mon/**Movie:** The In-Laws
Tue/**Movie:** The Sure Thing (cc)

12:05
🅢 Fri/**Movie:** Nine to Five

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❺ Midday
❼ Loving
⓫ Wed/**Movie:** Assignment to Kill (1969)
Thu/**Movie:** The Red Badge of Courage (1951)
Fri/**Movie:** Our Winning Season (1978)
Mon/**Movie:** Cyborg 2087 (1966)
Tue/**Movie:** Dimension Five (1967)

1:00
❹ Days of Our Lives
❼ All My Children
❾ Merv Griffin
🅦 Wed/**Movie:** Friday the 13th—The Final Chapter
Fri/**Movie:** Rhinestone
Mon/**Movie:** Goodbye New York
Tue/**Movie:** Hot Resort

1:30
❷ As the World Turns
❺ Hour Magazine
⓭ Thu/**Special:** Learning in New York (concludes at 3:30)
🅗 Wed/**Movie:** Grace Quigley (cc)
Tue/Philip Marlowe
🅦 Thu/**Movie:** Fleshburn

2:00
❹ Another World
❼ One Life to Live
❾ Let's Make a Deal
⓫ Thu/ The Munsters
🅗 Fri/**Movie:** To Race the Wind
Mon/**Movie:** Mystery Mansion
🅢 Wed/**Movie:** Gotcha!
Thu/**Movie:** It All Came True
Fri/**Movie:** The Sure Thing (cc)
Mon/**Movie:** Careful He Might Hear You
Tue/**Movie:** Bitter Harvest

2:30
❷ Capitol
❺ Woody Woodpecker
❾ Dating Game
⓫ Tom and Jerry
🅗 Thu/Philip Marlowe
Tue/**Movie:** Careful He Might Hear You

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Hawaii Five-O
⓫ The Jetsons
⓭ Wed/Food for Thought
Thu/Learning in New York
Fri/Frugal Gourmet
Mon/Great Chefs of Chicago
Tue/Yan Can Cook
🅗 Wed/**Movie:** Massive Retaliation
🅦 Wed/**Movie:** Torchlight
Thu/Let the Falcons Go
Fri/**Movie:** Condemned (1929)
Mon/**Movie:** Life on the Mississippi
Tue/**Movie:** One Heavenly Night

3:30
❺ She-Ra
⓫ The Transformers
⓭ Wed/This Old House (cc)
Thu/Cats & Dogs
Fri/Victory Garden
Mon/All New This Old House (cc)
Tue/A House For All Seasons
🅗 Thu/**Movie:** BMX Bandits

4:00
❷ Quincy (except Tue)
Tue/School Break Special
❹ Love Connection
❺ He-Man
❼ Sale of the Century
❾ VegaS
⓫ G.I. Joe
⓭ Sesame Street (cc)
🅗 Fri/**Movie:** Huckleberry Finn (1985)
Mon/**Movie:** Hans Christian Andersen
🅢 Wed/**Movie:** Moon Madness
Thu/Faerie Tale Theatre
Fri/**Movie:** Fire in the Stone
Mon/Shelley Duvall's Tall Tales & Legends
Tue/**Movie:** *Mystery* Island
🅦 Thu/**Movie:** The Natural

4:30
❹ People's Court
❺ Thundercats
❼ Jeopardy
⓫ Good Times
㉛ World TV Presents
🅗 Wed/Family of Strangers
Tue/I Want to Go Home
🅦 Wed/**Movie:** Room Service
Fri/**Movie:** 1918
Tue/**Movie:** Star Trek III

5:00
❷ ❼ News
❹ Live at Five
❺ Brady Bunch
❾ Police Woman
⓫ Eight Is Enough
⓭ Wed–Fri/Mister Rogers
Mon–Tue/Hammy Hamster
🅗 Thu/Paddington's Birthday Bonanza
🅢 Thu/Barn Burning
Mon/Caroline
🅦 Mon/The Little Mermaid

5:30
❺ What's Happening
⓭ Wed–Fri/3-2-1 Contact (cc)
Mon–Tue/Reading Rainbow (cc)
㉛ Wed/Everything Else
Thu/Media Arts
Fri/Art in New York
Mon/Insight
Tue/Beyond the Headlines
🅗 Wed/Video Jukebox
Thu/**Movie:** Beat Street
Tue/Braingames
🅢 Wed/**Movie:** Monkey's Paw
Mon/**Movie:** Sounder
Tue/White Lies

5:45
㉛ News From City Hall

Weeknights, May 28–30 and June 2–3

WED., MAY 28

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
H **Movie:** Bobby Deerfield
S Shelley Duvall's Tall Tales & Legends
W **Movie:** Ghostbusters

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 This Old House (cc)
21 Nightly Business Report
S The Honeymooners . . . The Lost Episodes (cc)

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 All in the Family
7 Entertainment Tonight
9 **Baseball:** Mets vs. Los Angeles (concludes at 10:15)
11 News
13 MacNeil/Lehrer Newshour
21 Long Island Report

8:00
2 West 57th
4 Highway to Heaven
5 P.M. Magazine
7 MacGyver (cc)
11 **Movie:** Gulag (1985). David Keith.
21 Great Space Race
31 Moments in Time
H **Movie:** Teachers
N **Movie:** The Night of the Shooting Stars
S Brothers (cc)
W Pinocchio

8:30
5 **Movie:** Columbo: A Stitch in Crime (1973). Peter Falk.
13 You Gotta Have Art
S Bizarre '86 (cc)

9:00
2 **Movie:** The Big Chill (1983). Glenn Close. Superb acting ensemble with a great soundtrack in this story about the reunion of a group of college friends from the 1960s.
4 **Special:** Blacke's Magic
7 **Special:** America Picks the #1 Songs
13 Black Champions
21 Drinking and Driving
S **Movie:** Bachelor Party
W **Movie:** Meatballs Part II

9:30
31 **Special:** Right to Know—AIDS

10:00
5 11 News
13 A Program for Vietnam Veterans
21 Follow-up: Drinking and Driving
H **Movie:** Grace Quigley
N **Movie:** Henry IV (1985)

10:15
9 Kiner's Korner

10:30
9 11 News
31 Doctor Who
W **Movie:** Top Secret!

11:00
2 4 7 News
5 Taxi
9 Benny Hill
11 Barney Miller
21 Yes Minister
S **Movie:** Gimme an "F"

11:30
2 T. J. Hooker
4 Tonight Show
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
13 On Assignment
21 Nightly Business Report
H On Location: Howie Mandel

12 MIDNIGHT
7 Headline Chasers
9 Hawaii Five-O
11 Star Trek
13 Masterpiece Theatre: The Irish R.M. (cc)
21 Long Island Report
N **Movie:** The Life of Riley
W **Movie:** When She Was Bad

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
H **Movie:** Gymkata

12:40
2 **Movie:** Parole (1981). James Naughton.

12:45
S **Movie:** Gotcha!

1:00
5 Get Smart
7 **Movie:** Five Fingers (1952). James Mason. Superb espionage thriller with a great performance by Mason.
9 Joe Franklin
11 Comedy Break

1:15
W **Movie:** Friday the 13th—The Final Chapter

1:30
4 11 News
5 I Love Lucy

2:00
2 News
4 Price Is Right
5 **Movie:** The Medusa Touch (1978). Richard Burton.
9 **Movie:** Dead Reckoning (1947). Humphrey Bogart. Well-acted drama about a man trying to solve his friend's murder.
11 Start of Something Big

2:05
H **Movie:** Ten to Midnight

2:30
4 Ben Casey
S **Movie:** City Heat (cc)

3:00
11 Emergency
W **Movie:** Ghostbusters

3:15
7 Hollywood Close-up

3:30
4 Ben Casey

3:50
H **Movie:** Bachelor Party

4:00
9 Joe Franklin
11 Kung Fu

4:10
S Brothers (cc)

4:18
5 Get Smart

4:30
4 Here's Lucy

4:40
S The Honeymooners . . . The Lost Episodes (cc)

5:00
4 Here's Lucy
9 News
11 One Step Beyond

5:30
4 Flying Nun
7 Morning Stretch
11 News

5:40
S **Movie:** The Painted Hills

THU., MAY 29

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
S **Movie:** Innocents Abroad

6:15
W **Movie:** The Masquerader

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Food for Thought
21 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 All in the Family
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H Liza in London
W **Baseball:** Mets vs. Los Angeles (concludes at 10:30)

8:00
2 Simon & Simon
4 Cosby Show
5 P.M. Magazine
7 Ripley's Believe It or Not!
9 News
11 **Movie:** The Return of a Man Called Horse (1976). Richard Harris. Magnificent score and skillful acting, but beware of the violence in this gratifying sequel.
21 Brainstormers
31 Mapp and Lucia (conclusion)
N **Movie:** The Shooting Party
S **Movie:** Dune (cc)

8:30
4 Family Ties
5 **Movie:** The Power Within (1979). Art Hindle.
9 Family Feud
13 Currents
21 This Old House (cc)

9:00
2 Bridges to Cross
4 Cheers
7 The Colbys
9 **Movie:** Buster and Billie (1974). Jan-Michael Vincent, Clifton James. Undistinguished, slow-moving drama about teenagers growing up in Georgia during the 1940s.
13 Heart of the Dragon
21 Mystery!: Agatha Christie's Partners in Crime (cc)
31 TBA
H **Movie:** The Terminator (cc)

9:30
4 Night Court
31 Zeek: A Man for Any Season

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
13 Metroline
21 The Pallisers
31 On Our Own
N **Movie:** Odd Man Out

10:30
11 News
31 Doctor Who
S The Honeymooners . . . The Lost Episodes (cc)
W **Movie:** Sixteen Candles

11:00
2 4 7 News
5 Taxi
9 Benny Hill
11 Barney Miller
13 Channel Crossings
21 Butterflies
H Philip Marlowe

11:30
2 Night Heat
4 Tonight Show
5 Dynasty
7 Viewpoint (concludes at 1)
9 Racing
11 The Honeymooners
21 Nightly Business Report
S **Movie:** The Enforcer

12 MIDNIGHT
9 Hawaii Five-O
11 Star Trek
21 Long Island Report
H **Movie:** The Ambassador
N **Movie:** Up in Arms
W **Movie:** Candy Goes to Hollywood

12:30
4 David Letterman
5 Comedy Tonight

12:40
2 **Movie:** Lovely but Deadly (1983). Lucinda Dooling.

1:00
5 Get Smart
7 Headline Chasers
9 Joe Franklin
11 Comedy Break

1:15
S **Movie:** The Beach Girls

1:30
4 11 News
5 I Love Lucy
7 **Movie:** Bridger (1976). Dirk Blocker.
W **Movie:** Fleshburn

1:40
H **Movie:** Ghoulies

2:00
2 News
4 Price Is Right
5 **Movie:** Night Must Fall (1937). Robert Montgomery. Strong acting in this exciting drama about a psychotic killer terrorizing the countryside.
9 **Movie:** The Oklahoma Kid (1939). Humphrey Bogart. Good Western which moves briskly and has a top-notch cast.
11 Lifestyles of the Rich and Famous

2:30
4 Ben Casey

3:00
11 Emergency
S **Movie:** Videodrome
W **Movie:** The Sure Thing

3:05
H **Movie:** Sky High

3:30
4 Ben Casey

4:00
9 Joe Franklin
11 Kung Fu

4:26
5 Get Smart

4:30
4 Here's Lucy
S The Honeymooners . . . The Lost Episodes

5:00
4 Here's Lucy
9 News
11 One Step Beyond
H **Movie:** Beat Street

5:05
S Faerie Tale Theatre

5:30
4 Flying Nun
7 Morning Stretch
11 News

FRI., MAY 30

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
H **Movie:** Gotcha! (cc)
S Pick Me Up at Peggy's Cove
W **Movie:** Ladyhawke

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who
S The Greatest Man in the World

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Sneak Previews
21 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 All in the Family
7 Entertainment Tonight
9 **Baseball:** Mets vs. San Francisco (concludes at 10:15)
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
S It's Showtime

8:00
2 Charlie & Co.
4 Knight Rider
5 P.M. Magazine
7 Webster (cc)
11 **Movie:** The First Deadly Sin (1980). Frank Sinatra. Fine performances and a nice score in this exciting detective film.
21 31 Washington Week in Review
H **Movie:** Sixteen Candles (cc)
N **Movie:** Wifemistress
S **Movie:** The Sure Thing (cc)
W **Movie:** Too Scared to Scream

8:30
2 Leo & Liz
5 **Movie:** McCloud: The Disposal Man (1971). Dennis Weaver.
7 Mr. Belvedere
13 21 31 Wall Street Week

9:00
2 **Movie:** The Royal Romance of Charles and Diana (1982). Catherine Oxenberg.
4 Last Precinct
7 **Movie:** Just You and Me Kid (1979). Brooke Shields, George Burns.
13 Great Performances
21 **Movie:** Weekend in Havana (1941). Alice Faye, Carmen Miranda. Colorful 1940s musical; good songs and dancing, with a zany Miranda.
31 Masterpiece Theatre: The Irish Spring (Part I)

9:30
H **Movie:** Ghostbusters

10:00
4 Miami Vice
5 11 News
13 Treasure Houses of Britain
31 P.O.V.
N **Movie:** My New Partner

SOLUTIONS TO LAST WEEK'S PUZZLES

H	A	N	D	B	O	O	K	■	G	E	T	S	U	P
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A	D	A	Y	A	T	■	S	R	T	A	■	■	D	D	T	■	O	S	T	■

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TELEVISION

Ⓢ **Movie:** Racing With the Moon (cc)
Ⓦ **Movie:** Ninja III

10:15
⑨ Kiner's Korner

10:30
⑨ News
⑪ **Baseball:** Yankees vs. Oakland (concludes at 1)
㉑ The Moviemakers
㉛ Doctor Who

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Benny Hill
⑬ **Movie:** Lonely Are the Brave (1962). Kirk Douglas, Gena Rowlands. Superb cast and good script in this penetrating study about the proverbial last cowboy.
㉑ Fawlty Towers

11:30
② Magnum, P.I.
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Bizarre
㉑ Nightly Business Report
Ⓗ **Movie:** Bustin' Loose
Ⓦ **Movie:** China Girl

12 MIDNIGHT
⑦ New York Hot Tracks
⑨ Hawaii Five-O
㉑ Long Island Report
Ⓝ **Movie:** Summertime
Ⓢ **Movie:** Tarzan, the Ape Man

12:30
④ Friday Night Videos
⑤ Comedy Tonight

12:40
② **Movie:** McGarrett: The Execution Story (1979). Jack Lord.

1:00
⑤ Star Search
⑨ Joe Franklin
⑪ Comedy Break

1:10
Ⓗ **Movie:** Hardcore

1:30
② **Movie:** The Jordan Chance (1978). Raymond Burr.
⑦ Eye on Hollywood
⑪ News
Ⓦ **Movie:** Rhinestone

2:00
④ News
⑤ **Movie:** The Man on the Flying Trapeze (1935). W. C. Fields. Fields is at his best in this hilarious film about a henpecked husband.
⑦ **Movie:** The Boys From Brooklyn (1952). Bela Lugosi.
⑨ **Movie:** The Left Hand of God (1955). Humphrey Bogart.
⑪ Start of Something Big
Ⓢ **Movie:** Shogun's Ninja

2:30
④ Price Is Right

3:00
④ Music City USA
⑪ Emergency
Ⓦ **Movie:** Ladyhawke

3:05
Ⓗ **Movie:** Silent Rage

3:15
⑤ **Movie:** The Old-Fashioned Way (1934). W. C. Fields.

3:30
④ Hit City

3:55
Ⓢ **Movie:** Nine to Five

4:00
④ Ben Casey
⑨ Joe Franklin
⑪ Kung Fu

4:10
⑦ Headline Chasers

4:28
② **Movie:** All Trails Lead to Las Vegas (1975). Phil Silvers.

4:50
Ⓗ **Movie:** Nickel Mountain

5:00
④ Here's Lucy
⑨ News
⑪ U.S. Farm Report

5:30
④ Here's Lucy
⑨ ⑪ News

5:50
Ⓢ Pick Me Up at Peggy's Cove

MON., JUNE 2

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
Ⓗ **Movie:** Norma Rae
Ⓦ **Movie:** Hans Christian Andersen

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Monty Python's Flying Circus
㉑ Nightly Business Report

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ All in the Family
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Scarecrow & Mrs. King
④ You Again?
⑤ **Movie:** Spearfield's Daughter (1985). Part I of III. Christopher Plummer. Follows the rise of a young woman in the competitive field of journalism.
⑦ The Insiders
⑨ News
⑪ **Movie:** Smiley's People (1982). Part I. Alec Guinness. Exciting espionage thriller about two men locked in a life-long war.
㉑ Heart of the Dragon (cc)
㉛ Video Music Box
Ⓗ **Movie:** The Last Starfighter (cc)
Ⓝ **Movie:** 1984
Ⓢ **Movie:** Careful He Might Hear You
Ⓦ **Movie:** Bringing Up Baby

8:30
④ Valerie
⑨ Family Feud
⑬ Adam Smith's Money World

9:00
② Kate & Allie
④ **Movie:** TBA
⑦ **Movie:** Starting Over (1980). Burt Reynolds. Reynolds gives one of his best performances in this nice romantic comedy.
⑨ **Movie:** Lord Jim (1965). Peter O'Toole. Magnificently photographed and well-acted drama about a seaman in the Far East.
⑬ American Playhouse
㉑ Black Champions (cc)
㉛ Jazz in America

9:30
② Newhart

10:00
② Cagney & Lacey
⑤ ⑪ News
⑬ Transplanting Hope
㉑ The Ascent of Man
Ⓗ **Movie:** Nickel Mountain
Ⓝ **Movie:** Peppermint Soda
Ⓢ **Movie:** The In-Laws
Ⓦ **Movie:** Grace Quigley

10:30
⑪ News
㉛ Doctor Who

11:00
② ④ ⑦ News
⑤ Taxi
⑪ Barney Miller
⑬ On the Air
㉑ The Good Neighbors

11:30
② Magnum, P.I.
④ Best of Carson
⑤ Dynasty
⑦ Nightline
⑪ The Honeymooners
㉑ Nightly Business Report
Ⓦ **Movie:** Flash

11:35
Ⓗ **Movie:** City on Fire

11:45
Ⓢ **Movie:** Bachelor Party (cc)

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-O
⑪ Star Trek
⑬ Mystery!: Agatha Christie's Partners in Crime—The Crackler (cc)
㉑ Long Island Report
Ⓝ **Movie:** Father of the Bride

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood

12:40
② **Movie:** Choices (1981). Victor French.

1:00
⑤ Get Smart
⑦ **Movie:** American Empire (1942). Richard Dix.
⑨ Joe Franklin
⑪ Comedy Break
Ⓦ **Movie:** Goodbye New York

1:25
Ⓗ On Location: Howie Mandel

1:30
④ ⑪ News
⑤ I Love Lucy

1:45
Ⓢ **Movie:** Mike's Murder

2:00
② News
④ Price Is Right
⑤ **Movie:** I Want to Live! (1958). Susan Hayward. Oscar-winning performance by Hayward in this fine drama about a prostitute who is framed for murder and goes to the gas chamber.
⑨ **Movie:** Winchester '73 (1950). James Stewart. Exceptional Western with a great cast, beautiful photography, and a superb script.
⑪ **Movie:** Hello Down There (1969). Tony Randall. Absurd and mindless comedy about a family living in an experimental underwater home.

2:25
Ⓗ **Movie:** Sky High

2:30
④ Ben Casey

3:00
Ⓦ **Movie:** Bringing Up Baby

3:30
④ Ben Casey

3:40
Ⓢ **Movie:** Kind Lady

4:00
⑨ Joe Franklin
⑪ Life and Times of Grizzly Adams

4:20
Ⓗ **Movie:** Happy Birthday to Me

4:29
⑤ Get Smart

4:30
④ Here's Lucy

5:00
④ Here's Lucy
⑨ News
⑪ One Step Beyond

5:30
④ Flying Nun
⑦ Morning Stretch
⑪ News
Ⓢ Shelley Duvall's Tall Tales & Legends

TUE., JUNE 3

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
Ⓗ **Movie:** Rocky
Ⓢ **Movie:** The Gang That Couldn't Shoot Straight

6:15
Ⓦ **Movie:** Baby

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
② ④ ⑦ News

5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Profiles of Nature
21 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 All in the Family
7 Entertainment Tonight
9 **Baseball:** Mets vs. San Diego (concludes at 10:15)
11 News
13 MacNeil/Lehrer Newshour
21 Long Island Report

8:00
2 The Body Human
4 A-Team
5 **Movie:** Spearfield's Daughter (1985). Part II of III. Nancy Marchand. (Part I, Mon., June 2 at 8.)
7 Who's the Boss? (cc)
11 **Movie:** Smiley's People (1982). Part II. Alec Guinness. (Part I, Mon., June 2 at 8.)
21 Nature
31 Video Music Box
H **Movie:** Chattanooga Choo Choo
N **Movie:** Entre Nous
S **Movie:** Oxford Blues
W **Movie:** Just One of the Guys

8:30
7 Growing Pains (cc)
13 Innovation

9:00
2 **Basketball:** NBA Championship Game (concludes at 11:30)
4 Hunter
7 Moonlighting (cc)
13 Nova (cc)
21 Masterpiece Theatre: The Irish R.M. (cc)
31 Mystery!: Agatha Christie's Crime II (Part IV)

10:00
4 White Paper
5 11 News
7 Spenser: For Hire (cc)
13 Frontline
21 The Sandbaggers
31 Presente
H Philip Marlowe
N **Movie:** Wifemistress
S **Movie:** Bitter Harvest
W **Movie:** Fraternity Vacation

10:15
9 Kiner's Korner

10:30
9 News
11 **Baseball:** Yankees vs. California (concludes at 1)
31 *Doctor Who*

11:00
4 7 News
5 Taxi
9 Benny Hill
13 Intercom: The Courage to Care
21 Bless Me Father
H **Movie:** Grace Quigley (cc)

11:30
2 News
4 Tonight Show
5 Dynasty
7 Nightline
9 Bizarre
13 Intercom
21 Nightly Business Report

11:45
S **Movie:** The Sure Thing (cc)
W **Movie:** Tangerine

12 MIDNIGHT
2 Simon & Simon
7 Headline Chasers
9 Hawaii Five-0
13 SCTV
21 Long Island Report
N **Movie:** Summertime

12:30
4 David Letterman
5 Comedy Tonight
7 *Eye on Hollywood*
H Linda Ronstadt

1:00
5 Get Smart
7 **Movie:** A Matter of Time (1976). Liza Minnelli, Ingrid Bergman. Terrible and disappointing film with some fine talent that just doesn't click.
9 Joe Franklin
11 Comedy Break
W **Movie:** *Hot Resort*

1:10
2 **Movie:** Running Scared (1980). Ken Wahl.

1:25
S **Movie:** Shogun's Ninja

1:30
4 11 News
5 I Love Lucy
H **Movie:** Gymkata

2:00
4 Price Is Right
5 **Movie:** Johnny Come Lately (1943). James Cagney.
9 **Movie:** Against a Crooked Sky (1975). Richard Boone.
11 **Movie:** Fury at Smuggler's Bay (1963). Peter Cushing. Inferior script, but good cast in this so-so pirate film.

2:30
2 News
4 Ben Casey

3:00
W **Movie:** Baby

3:05
H **Movie:** Rocky

3:25
S **Movie:** Oxford Blues

3:30
4 Ben Casey

4:00
9 Joe Franklin
11 Kung Fu

4:04
5 Get Smart

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 One Step Beyond

5:10
H Young Comedians Special

5:15
S **Movie:** No Big Deal

5:30
4 Flying Nun
7 Morning Stretch .
11 News

Weekend, May 31–June 1

SAT., MAY 31

6:00
4 Sonrisas
5 Young Edition
9 David Toma
11 It's Your Business

6:30
2 Patchwork Family
4 New Wilderness
5 World Vision
7 Hee Haw
9 Face-off
11 Josie and the Pussycats
H **Movie:** Prime Risk
S **Movie:** The Little Prince

7:00
4 Hickory Hideout
5 Terrahawks
7 Davey and Goliath
9 New Jersey People
11 Mask

7:30
2 Kidsworld
4 Cliffwood Kids
5 Wonderama
7 Kids, Incorporated
9 In Depth
11 Mask

8:00
2 Berenstain Bears
4 Snorks
5 **Special:** Spenco Bicycle Race
7 Pink Panther and Sons
9 Straight Talk
11 *Little Rascals*
13 Adam Smith's Money World
S **Movie:** The Power and the Prize

8:30
2 The Wuzzles
4 Gummi Bears
5 Rainbow Brite
7 The Littles (cc)
11 **Movie:** Docks of New York (1945). Leo Gorcey.
13 Wall Street Week
H **Movie:** Rocky

9:00
2 Jim Henson's Muppet Babies
4 Smurfs
5 Popples
7 Bugs Bunny/Looney Tunes Comedy Hour
9 Millionaire Maker
13 Washington Week in Review (cc)
W **Movie:** We Live Again

9:30
2 Dungeons and Dragons
5 Ulysses
13 John McLaughlin: One-on-One (cc)
31 On Our Own

10:00
2 Hulk Hogan's Rock 'n' Wrestling!
5 Bionic Woman
7 Laff-a-Lympics (cc)
9 Solid Gold
11 Puttin' On the Hits
13 First Platoon
31 Body Electric
S **Movie:** I Thank a Fool

10:30
4 Punky Brewster
7 Ewoks and Droids
11 FTV
31 Reading Rainbow
H **Movie:** Raintree County
W **Movie:** The Neverending Story

11:00
2 Richie Rich
4 Alvin and the Chipmunks
5 **Movie:** Call of the Wild (1972). Charlton Heston. Inferior version of the famed classic wastes the talents of the cast but offers some gorgeous scenery.
9 Wrestling
11 Soul Train
13 Tony Brown's Journal
31 Secret City

11:30
2 Astro Minute
4 Kidd Video
7 Galactic Guardians
13 Open Mind
31 Why in the World

12 NOON
2 Pole Position
4 Mr. T
7 Weekend Specials (cc)
9 Whiz Kids
11 Wrestling
13 Frontline: A Matter of the Mind (cc)
21 Gourmet Cooking (cc)
31 Video Music Box (Part I)
S **Movie:** Amadeus

12:30
2 Get Along Gang
4 Spider Man
7 American Bandstand
21 This Old House (cc)
W **Movie:** D.A.R.Y.L.

1:00
2 Kidsworld
4 Major League Baseball—An Inside Look
9 **Movie:** The Manitou (1978). Tony Curtis. Absurd supernatural thriller about a woman who grows a fetus on the back of her neck.
11 **Movie:** Dracula A.D. 1972 (1972). Christopher Lee. Far-fetched, confusing tale of a modern-day Dracula.
13 *Treasure Houses of Britain*
21 Kathy's Kitchen
31 Video Music Box (Part II)

1:15
4 **Baseball:** St. Louis vs. Cincinnati or San Diego vs. Philadelphia (concludes at 4)
5 **Movie:** The Zombies of Sugar Hill (1974). Robert Quarry. Terrible horror film about a woman who conjures up zombies in order to revenge her boyfriend's murder.

1:30
2 Kidsworld
7 New York Hot Tracks
21 Frugel Gourmet
H Survival Series: Gorilla

2:00
2 The People
13 American Playhouse: Roanoak (Part I)
21 Victory Garden
31 World TV Presents (Chinese programming)

2:30
2 **Special:** NCAA Men's Volleyball
7 Hollywood Close-up
21 Magic of Oil Painting
H **Movie:** Brewster's Millions (cc)
W **Movie:** Cat's Eye

3:00
5 **Movie:** The Deadly Mantis (1957). Craig Stevens, Donald Randolph.
7 **Movie:** Nevada Smith (1975). Lorne Greene.
9 **Movie:** Assault on Precinct 13 (1976). Austin Stoker. Riveting thriller in which a police station finds itself under siege by a youth gang.
11 Star Games
13 1986 New York State Governor's Arts Awards
21 *Cats & Dogs (cc)*
S **Movie:** The Little Prince

3:30
2 **Special:** Paris Bike Race
21 Motorweek

4:00
4 World Cup Soccer
11 Dance Fever
13 The Salt Factor
21 Rod and Reel
31 World Chronicle

4:30
2 **Golf:** Kemper Open
7 Wide World of Sports
11 Puttin' On the Hits
13 Innovation
21 This Old House (cc)
31 Cambridge Forum Presents
H **Movie:** Grace Quigley (cc)
S **Movie:** Fandango
W **Movie:** Gymkata

5:00
5 Mission: Impossible
9 Greatest American Hero
11 Fame
13 Nova
21 German Professional Soccer
31 All About TV

5:30
31 Cityscope

6:00
2 The People
4 7 News
5 What's Happening Now
9 Wrestling
11 Star Trek
13 Nature
21 The Shakespeare Hour: King Lear (Part IV)
31 World Cup Soccer (concludes at 8)
H **Movie:** Prime Risk
S **Movie:** Yes—Live Concert
W **Movie:** Brewster's Millions

6:30
2 4 7 News (cc)
5 Small Wonder

7:00
2 9 News
4 Strictly Business
5 Check It Out
7 **Special:** In the Best Neighborhoods
11 The Jeffersons
13 Newton's Apple (cc)
21 Nature
S **Movie:** Country

7:30
2 Breast Cancer: My Body, My Life
4 Fight Back
5 Ted Knight Show
9 In Search Of
11 At the Movies
13 Wild America

8:00
2 Crazy Like a Fox
4 Gimme a Break
5 **Movie:** The Fighting Sullivans (1944). Thomas Mitchell. A well-acted, patriotic film about five brothers who lose their lives for their country.
7 Mr. Sunshine
9 **Movie:** Mysterious Island (1961). Joan Greenwood. Rousing score, great special effects and little else in this film about five men who encounter giant creatures on an unknown island.
11 **Movie:** Duel in the Sun (1946). Gregory Peck, Jennifer Jones. Big, lavish Western with *strong performances and* some steamy scenes between Peck and Jones.
13 Nonfiction Television: The Shakers
21 The Good Neighbors
31 Tonight at Ferlinghetti
H **Movie:** Rocky
N **Movie:** Allonsanfan
W **Movie:** Stick

8:30
4 Facts of Life
7 Benson (cc)
21 Bless Me Father
31 Looking East

9:00
2 Airwolf
4 Golden Girls
7 **Special:** Love Boat (cc)
13 Mystery!: Agatha Christie's Partners in Crime—The Crackler
21 Yes Minister
31 Hello Jerusalem
S **Movie:** Amadeus

9:30
4 227
21 Butterflies

10:00
2 Magnum, P.I.
4 Remington Steele
5 News
9 Wrestling
13 Film on Film: Movietone
21 **Movie:** Slightly Honorable (1939). Pat O'Brien. Fast-paced murder mystery with a great cast.
31 Heritage: Civilization and the Jews
H **Movie:** As Summers Die (cc)
N **Movie:** Lolita
W **Movie:** Code of Silence

10:30
5 Black News
11 News

11:00
2 4 7 News
5 **Movie:** Boom Town

(1940). Clark Gable, Spencer Tracy. Entertaining film with an all-star cast about roughnecks who strike it rich on the oil fields.
❾ Racing
⓫ Tales From the Darkside
⓭ **Movie:** Bordertown (1935). Paul Muni.

11:30
❹ Saturday Night Live
❼ News
❾ **Movie:** Dr. Franken (1980). Robert Vaughn.
⓫ The Honeymooners
㉑ Neon: An Electric Memoir

11:35
🅗 **Movie:** Brewster's Millions (cc)

11:45
❷ MTV Top 20 Video Countdown
❼ **Movie:** Halls of Montezuma (1951). Jack Palance.
🅢 **Movie:** To All a Goodnight

12 MIDNIGHT
⓫ Dempsey & Makepeace
🅦 **Movie:** Never Sleep Alone

12:45
❷ **Movie:** Deadly Game (1977). Andy Griffith.
🅝 **Movie:** Night of the Shooting Stars

1:00
❹ Circle of Fear
⓫ Twilight Zone

1:15
🅢 **Movie:** Fandango
🅦 **Movie:** Cat's Eye

1:20
❺ **Movie:** A Midsummer Night's Dream (1935). James Cagney, Mickey Rooney. Rooney steals the film as Puck in this good adaptation of the Shakespeare classic.
🅗 **Movie:** Gymkata

1:30
❾ **Movie:** The Hell With Heroes (1968). Rod Taylor.
⓫ News

2:00
❹ This Week in Country Music
❼ **Movie:** Flat Top (1952). Sterling Hayden.
⓫ Africa: Tears of Famine

2:30
❹ Ben Casey

2:50
🅢 Yes—Live Concert

2:55
❷ News
🅗 **Movie:** Grace Quigley

3:00
⓫ At the Movies
🅦 **Movie:** Code of Silence

3:30
❹ **Movie:** Dick Tracy (1945). Morgan Conway.
❾ **Movie:** The Day the World Ended (1956). Richard Denning. Undistinguished science-fiction tale about survivors of a radiation blast.
⓫ **Movie:** A Letter to Three Wives (1948). Linda Darnell. Oscar-winning story dealing with three women' who receive a letter that the town flirt has run off with one of their husbands.

3:40
❷ **Movie:** The Oregon Trail (1975). Rod Taylor.

4:00
🅢 **Movie:** Country

4:25
🅗 **Movie:** Squizzy Taylor

5:00
❾ News

5:30
❾ ⓫ News

SUN., JUNE 1

6:00
❺ Black News
❾ In Depth
⓫ Insight
🅢 **Movie:** Heidi (1968)

6:30
❷ Kidsworld
❹ Joy of Gardening
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People
🅗 **Movie:** The Man Who Saw Tomorrow

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Here's Lucy
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel Hour

7:30
❷ The People
❹ Funtastic World of Hanna-Barbera
❼ This Is the Life
❾ Meet the Mayors
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
❾ Millionaire Maker
⓫ Frederick K. Price
🅗 Fraggle Rock (cc)
🅢 White Lies

8:30
❷ For Our Times
❼ Tiempo
❾ It Is Written
⓭ Mister Rogers' Neighborhood
🅗 Fraggle Rock (cc)
🅢 Animalympics

9:00
❷ Sunday Morning News
❹ Visiones
❺ Plastic Man
❼ World of Photography
❾ Oral Roberts
⓫ Josie and the Pussycats (cc)
⓭ Sesame Street (cc)
🅗 **Movie:** Gremlins (cc)
🅦 **Movie:** The Stone Boy

9:30
❹ Positively Black
❺ Leave It to Beaver
❼ Wild Kingdom
❾ Point of View
⓫ Jem

10:00
❹ Essence
❺ **Movie:** Live Wires (1946). Leo Gorcey.
❼ America's Top Ten
❾ Sunday Mass
⓫ Super Sunday
⓭ Mister Rogers' Neighborhood
🅢 **Movie:** Fletch (cc)

10:30
❷ Face the Nation
❹ First Estate: Religion in Review
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
⓭ Wild America (cc)

11:00
❷ Wall Street Journal Report
❹ Meet the Press
❺ **Movie:** Tarzan's Secret Treasure (1941). Johnny Weissmuller.
❾ David Toma
⓫ FTV
⓭ Rockschool
🅗 **Movie:** Walk Proud
🅦 **Movie:** Careful He Might Hear You

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
❾ World Tomorrow
⓫ **Movie:** Abbott and Costello in Society (1944). Bud Abbott.
⓭ Soapbox: Teenagers and Body Image
㉑ Tony Brown's Journal

12 NOON
❷ The People
❹ **Tennis:** French Open
❾ Dr. Schuller
⓭ Inside Albany: Special Edition
㉑ Wall Street Week
🅢 The Paper Chase

12:30
❷ Inside Soaps
❼ Eyewitness News Conference
㉑ **Movie:** Between Men (1935). Johnny Mack Brown.

1:00
❷ **Sports Special:** Kemper Open and NBA Finals (concludes at 6)—Starting times not known at press time.
❺ **Movie:** The Longest Day (1962). Richard Burton. Superb epic about W. W. II with an exceptionally talented all-star cast.
❼ Like It Is
❾ Phil Silvers Show
⓫ **Movie:** Eddie and the Cruisers (1983). Tom Berenger. Good score but weak script in this film about the members of a 1960s rock group.
⓭ Firing Line: AIDS
🅗 **Movie:** Romantic Comedy
🅢 **Movie:** The Opposite Sex
🅦 **Movie:** Christopher Strong

1:30
❾ **Baseball:** Mets vs. San Francisco (concludes at 4:15)

2:00
❹ World Cup Soccer
❼ Ebony/Jet Showcase
⓭ Great Performances
㉑ Superior Today
㉛ World TV Presents (Chinese programming)

2:30
❼ Greates Sports Legends
㉑ Wilderness
🅦 **Movie:** Ten From Your Show of Shows

3:00
❼ **Baseball:** TBA (concludes at 6)
⓫ Fame
⓭ Tradesmen and Treasures
㉑ European Journal
㉛ Kup's Show
🅗 Liza in London
🅢 D.C. Beach Party

3:30
㉑ Ask Congress

4:00
❹ Sportsworld
⓫ **Baseball:** Yankees vs. Oakland (concludes at 7)
⓭ Black Champions
㉑ Inside Albany
㉛ Masterpiece Theatre: The Irish Spring (Part I)
🅢 **Movie:** Protocol (cc)
🅦 **Movie:** Nicholas Nickleby

4:15
❾ Kiner's Korner

4:30
❾ Burns and Allen
㉑ Adam Smith's Money World
🅗 **Movie:** The Neverending Story (cc)

5:00
❺ Kojak
❾ Black Sheep Squadron
⓭ Heart of the Dragon
㉑ Moneymakers V
㉛ Mystery!: Agatha Christie's Crime II (Part IV)

5:30
❹ War of the Stars
㉑ John McLaughlin: One-on-One

6:00
❷ ❹ ❼ News
❺ **Movie:** The War Between Men and Women (1977). Jack Lemmon.
❾ Police Story
⓭ Currents
㉑ Wild America (cc)
㉛ U.S. Nippon News and Business
🅢 **Movie:** Heidi (1968)
🅦 **Movie:** Conan the Destroyer

6:30
❷ ❹ ❼ News
⓭ Washington Week in Review (cc)
㉑ Brainstormers
🅗 **Movie:** The Man Who Saw Tomorrow

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ **Special:** The Indomitable Teddy Roosevelt
❾ Switch
⓫ This Week in Baseball
⓭ Nature of Things: Sailing
㉑ Austin City Limits
㉛ Japanese Drama

7:30
❹ Punky Brewster
⓫ Good Times

8:00
❷ Murder, She Wrote
❹ Amazing Stories
❺ Star Search
❾ David Toma
⓫ Lifestyles of the Rich and Famous
⓭ Nature: Kilamanjaro
㉑ **Movie:** And the Angels Sing (1944). Betty Hutton.
㉛ Mothers by Daughters (Part IV of VI)
🅗 Philip Marlowe
🅝 **Movie:** Wuthering Heights
🅢 **Movie:** Fletch (cc)
🅦 **Movie:** Gremlins

8:30
❹ Alfred Hitchcock Presents
❾ Face-off

9:00
❷ **Special:** The Tony Awards
❹ **Movie:** C.A.T. Squad (1985)
❺ **Special:** St. Judes—Please Help Me
❼ **Movie:** The Calendar Girl Murders (1984). Tom Skerritt.
❾ New Jersey People
⓫ Love Boat
⓭ Masterpiece Theatre: The Irish R.M. (cc)
㉛ **Movie:** Jour de Fetê (1949). Jacques Tati. Exquisite French comedy, cleverly written and timed, with hilarious performances and great gags.
🅗 **Movie:** Gremlins (cc)

9:30
❾ In Depth
㉑ The Moviemakers

10:00
❺ ⓫ News
❾ In the Black
⓭ SCTV
㉑ Mystery!: Agatha Christie's Partners in Crime (cc)
🅝 **Movie:** Allonsanfan
🅢 Brothers (cc)
🅦 **Movie:** My Science Project

10:30
❺ Sports Extra
❾ Meet the Mayors
⓫ Christian Science Monitor Reports
⓭ Monty Python's Flying Circus
🅢 Bizarre '86 (cc)

11:00
❷ ❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ New Television
㉑ Fawlty Towers
🅗 Liza in London
🅢 The Honeymooners . . . The Lost Episodes (cc)

11:15
❷ News

11:30
❺ Blue Knight
❼ News (cc)
❾ Millionaire Maker
⓫ The Honeymooners
⓭ Signed Orginals
㉑ Passion and Memory
🅦 **Movie:** Ten From Your Show of Shows

11:45
❷ Sports
🅢 **Movie:** Protocol (cc)

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ News
❾ Jimmy Swaggart
⓫ Star Trek
🅝 **Movie:** Born in Flames

12:15
❼ Sports

12:30
❹ Fridays
❺ Naked City
❼ **Movie:** Try to Catch a Saint (1975). Susan Clark.

12:35
🅗 **Movie:** The Last Married Couple in America

1:00
❷ Barnaby Jones
❾ **Movie:** Nothing but the Best (1964). Alan Bates. Very good and underrated comedy about a social-climbing playboy who stops at nothing to get ahead.
⓫ Tales From the Darkside
🅦 **Movie:** Christopher Strong

1:25
🅢 **Movie:** Gimme an "F"

1:30
❹ **Movie:** Svengali (1931). John Barrymore. An inferior script, but a stunning performance by Barrymore in this story of a hypnotist who falls in love with a young girl.
❺ David Susskind
⓫ News

2:00
❷ News
⓫ Star Games

2:20
🅗 **Movie:** Alamo Bay

2:25
❼ **Movie:** Backlash (1956). Richard Widmark.

3:00
❹ Positively Black
⓫ **Movie:** Gunfight at Comanche Creek (1963). Audie Murphy.

3:10
🅢 D.C. Beach Party

3:30
❹ First Estate: Religion in Review
❺ World Vision
❾ **Movie:** No Way Out (1975). Alain Delon. Boring drama about a Mafia hit man who turns on his bosses.

4:00
❹ News

4:05
🅗 **Movie:** The Ambassador

4:15
🅢 Brothers (cc)

4:45
🅢 The Paper Chase (cc)

5:00
❾ News
⓫ Life of Riley

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

5:45
🅢 Animalympics

NEW YORK

REAL ESTATE SHOWCASE

GRAND OPENING

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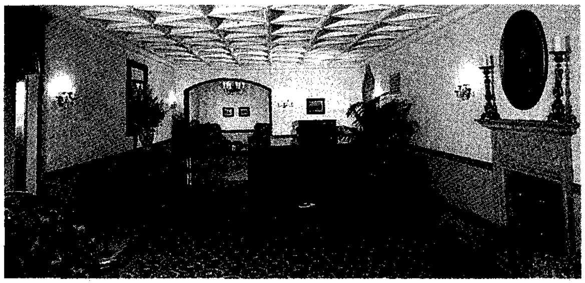

205 East 78th Street

A 19-story, doorman-attended, pre-war luxury building at the northeast corner of 78th Street and Third Avenue. Available cooperative apartments include studio, one and two-bedroom residences, many with fireplaces, priced from $103,250 to $342,200.
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The complete offering terms are in an offering plan available from the Sponsor.

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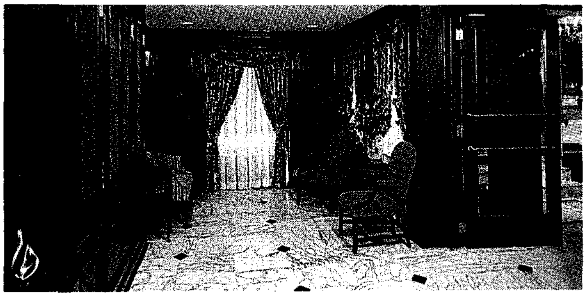
THE EAST SIDE PORTFOLIO



220 East 67th Street

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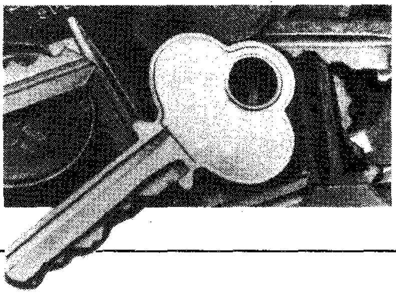

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ROBERT CORROON JR. 212-751-4620

CO-OP
"FLIP TAX"
REFUNDS
Good news. If you sold a co-op within the last 6 years and paid a "flip tax," you may be entitled to a full refund. Our fee is payable only upon recovery. Call for free consultation.
WOLFE, YUKELSON & ADLER
ATTORNEYS AT LAW
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(212) 719-9600

H. Michael Zukowski, Attorney
Real Estate • Taxes
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90'S EAST CONDO
DEG&I EXCLUSIVE
Wonderful 1 BR, fab marble bath w/w special built-ins, open spacious LR, mod kit, great bldg & FAB location. CC $273. R.E. Taxes $40. Price Is Right!! ... Call
Irene Leeds 212-832-5432
DOUGLAS ELLIMAN

Kips Bay Condo, 30th St
IMPECCABLY DESIGNED
2-3 BR, 2 full bths, corner apt. Contemporary, spacious, bright. $440,000. Principles only. 212-889-4643, or 212-876-1139.

The NEW YORK Audience—32.8 percent own a principal residence valued at $250,000 or more. Specializing in Real Estate Display and Line Listings:
Diane Woodstock 212-880-5406

76TH ST. CO-OP
Exclsv 4½ rms Off Lex. Fabulous layout. Stunning 2 BR, 2 bths, 1400 sq ft, sep BRs, windwd kit w/W/D. Garage in bldg. Reduced to $375M. Mt $782
—ALSO—
76TH ST RENTAL
Off Lex. Stunning 2 BR, 2 bth apt w/ gourmet kit in lux bldg. Southern exposure. Garage in bldg. Avail immed. $2700 Per Mo. NO FEE!
HELENE FIELDS 355-7480
HELENE FIELDS Ltd.

49th St. E.—Lg & lite, prewar 2 BR, 1½ bth, EIK, mint cond, oak flr, hi ceil, $223K. 212-564-9565 da; 319-8070 eves.

CO-OPERATIVES/CONDOS
Nassau-Suffolk

E. Hampton Near Ocean—2 BR, 2 bth, fplc, loft, all appliances, full carpeting. Anxious. $175,000. Many others.
JACK DOUGLAS REALTY
9 N. Main St. 516-324-1111.

COUNTRY PROPERTY
FOR SALE/RENT

GREENE COUNTY
Private Paradise
Lovely stone house overlooks 15 acres of rolling land bounded by pine woods & stream. 750 foot road frontage & circular driveway. Isolated, yet marvelously close to NY Thruway; 2 hrs from Manhattan; 20 minutes from Albany; 35 minutes from major ski areas. 3 BR; 2 bths. Asking $179,500. **(518)-537-4518.**

HOUSES FOR SALE/RENT
Brooklyn

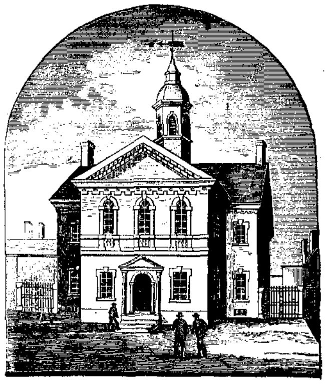
BEST BLOCK, BORO PARK
Restored 2 family limestone 11-RM home, oak stairs/doors and mantel on working fplc. New roof. Mint cond. Immed avail/no tenants. $240,000.
Owner. 8pm-10:30 pm. 718-871-0088.

HOUSES FOR SALE/RENT
Staten Island

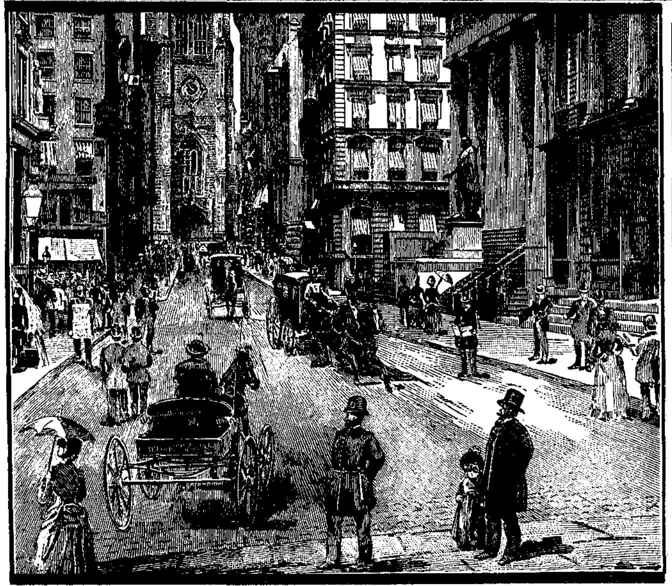
Lighthouse Hill, S.I.
FRANK LLOYD WRIGHT
"THE CRIMSON BEECH"
This treasure of dramatic design overlooks historic Richmondtown on the south side of Lighthouse Hill. The horizontal streamlined aspect of his design is set off by the continuous band of glass windows. Built in 1959 and the only residence designed by Wright in NYC, his only other bldgs in NYC are the Guggenheim Museum and Mercedes Benz showroom.
$1.3 million
KINGSLEY REALTY
New Dorp, SI 718-667-1800

HOUSES FOR SALE/RENT
Connecticut

Greenwich Estate Area—Magnificent contemp w/water views. 5 BR, 4 bths, 2 fplc, jacuzzi, sauna. Must see. $589,000. Home 203-629-1245, Work 212-512-6844.



NEW YORK REAL ESTATE



SUBLETS

Central Park South—2 BR, 2 bth, luxury bldg, 24 hr drmn, access sun roof, July-August. $1950 mo. 212-307-5454.

Elegantly Furnished 1 BR Apt—On 30th fl, overlooking NY harbor, health club, pool, doorman building, breathtaking views. 6 mo-1 yr sublet. 212-219-9444.

Upper E. Side Lg Studio—Prime loc, unfurn, reas. 2 yrs. 212-744-3071 aft 7pm.

FURNISHED ROOMS TO RENT

Bway/102nd St.

MALIBU STUDIOS

Modern furnished carpeted rooms with kitchenettes (some with fireplaces), 24 hr concierge, closed circuit TV, Cable TV avail. Train on corner.

Singles/Doubles
Daily/Weekly Rates
212-222-1870

SUMMER SHARES

Owner Glamorous Estate—8 acre, Bridgehampton, seeks glamorous people share w/other women (women pref), full seas. 212-319-9696 212-744-7852.

SUMMER RENTALS

Nantucket—Prime Summer Rentals. 2 wk minimum at $1000 wk and up. Best selection now. Open 7 days a wk (Sunday). The Maury People 617-228-1881.

Fire Island—Ocean Ridge—Davis Pk
4 BR, 2 bth. Season $9500, or monthly.
914-591-6889 wkdys or 516-597-6106

Sag Harbor, Noyack—2 BR, w/d, wlk to bch. Aug or part $3000/mo. 718-331-3047.

Jamesport, Pvt Beach On The Bay—4 BR, 3 bths, furnished, week of 6/9-6/15 (PGA open) & 7/25-8/22. 516-491-5184.

RENTING YOUR HOUSE FOR THE SUMMER?

Advertise your SUMMER RENTALS in *New York's* Real Estate Section

$22.25 per line (2 line min.)
or
$280 per inch (display format)

VACATION RENTALS

Jamaica Villas—Lux holidays. Discover divine isl. Seekers/Finders 212-535-4515.

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Main lodge, cottages. MAP/European. Peconic Hotel, Shelter Island 11965. 516-749-0170.

Atlantic City—Furn studio. On boardwalk, pool, sauna. Good for couple. Mem day—Labor day. $5000. 201-918-0465.

St Thomas, U.S. Virgin Islands
Watergate Villa. 2 bdrm beachfront condo, 2 pools, tennis, beach, TV. $75 daily, NOW through Nov 15th. Monthly rates available. Day 201-233-9770.
Eves/weekends 212-794-9134

Ocho Rios, Jamaica—Beautifully decorated prv 1 BR apt villa, on the beach, fully staffed, share pool, 24 hr sec, close to shopping & entertainment. 718-859-3185.

France/Provence—Charming homes w/ pools, all conv. $500 wk up. 212-371-3178.

Bagged Europe?—Myrtle Beach, S. C. Ocean front, 1 BR/balcony, pool, Jacuzzi, golf. Wknd/wkly. Rob 212-757-1142.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in NEW YORK Magazine.

Newport/Labor Day—2 Br Condo, sleeps 6 (2 flrs), pool, w/d, full kitc, gar, furn. Aug 30-Sept 6. $1750. 401-725-7391 eves.

VACATION HOMES FOR SALE

Cape Cod—2 BR lux, time sharing condo. Nr everything. 617-864-8491. BARGAIN!

INSERTION ORDER FOR CLASSIFIED LINE LISTING

Ads are typeset solid in upper and lower case only. No indent spacing. First three words set in boldface type in upper and lower case. Phone numbers must include area code. Approximately 36 characters per line. (Count each letter, space or punctuation as one character.) Use punctuation marks for proper sentence structure. Minimum size is two lines.

Deadline: Monday at 5PM for issue on sale following Monday.

Commercial ads cost $36 per line for 1 time order; $29.50 per line for 2 consecutive weeks; $26.25 per line for 4 consecutive weeks.

Real Estate ads cost $22.25 per line (Flat Rate).

Strictly Personal ads cost $25 per line and $15 for NYM Box Number.

Name ____________________

Street Address ____________________

City __________ **State** __________ **Zip** __________

Home Phone (for our records only) ____________________

Payment: Check ______ **M.O.** ______ **MasterCard** ______ **Visa** ______ **AmEx** ______ **Card Number** ______

Exp. Date __________ **Signature** ____________________

Ad copy:

Please place my ad under the following heading ____________________

Please place the following ______ **line ad** ______ **time(s), starting in the** ______ **issue. (On sale** ______**.)**

Classified Advertising Dept.

New York Magazine, 755 Second Avenue, New York, NY 10017

NEW YORK CLASSIFIED

New York Classified is a weekly feature. **Rates effective with the January 6, 1986 issue:** one-time ad, $36.00 per line; two consecutive ads, $29.50 per line per issue; four consecutive ads, $26.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box numbers. Display classified ads are available at $400.00 per inch. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0735.** All ads accepted at the discretion of the publisher.

ANTIQUES

Manhattan Art & Antique Center—NY's largest antique center. 104 shops/galleries offering fine quality antiques, jewelry, furniture, etc. 1050 Second Avenue/56th Street, 212-355-4400, 7 Days.

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25 St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

Clarice Cliff Pottery Collection—212-888-7950, Mon.-Fri. 10-5.

Architectural Prints 16-19th Century
Whitehead & Mangan. 49 Grove St.
7 days, 12-11pm. 212-242-7815.

APPLIANCES

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

Air conditioners, video, TV, appliances. Call with model number, Visa/MC accepted. **516-783-3664. Phone Connection**

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

ART

Murals By International Artist—Japanese and sports specialist. 212-929-0668.

ASTROLOGY

NY Astrology Center—63 W 38, NYC. Books, lectures, charts. 212-719-2919.

AUTOMOBILES

Parking Free Course By Mail & **Tricks Of Beating Tickets.** $109 Complete. Less Than A Ticket & Tow. **1-800-772-1234.**

AUTO/RENTALS

RENT A MERCEDES
Day, Weekend, Week
SL's & Sedans
Call anytime: 914-968-8200

BOATS & YACHTS

Tax Deductible - July 4th Cruise—Individuals or groups. 718-984-3027.

CHARTER A MOTOR YACHT
!!! For your next special party !!!
GALA YACHTS
212-645-5195, 212-307-0985

"High Energy's"— 7/3-7/4 Liberty Extravaganzas! - 6 hour cruise, elaborate buffet, open bar, 7 piece band, large screen TV's & much more! **212-828-2129.**

Cabaret Motor Yacht—Elegant social or corporate private events. 212-929-3585.

Moonlight Sail—NY skyline, "Liberty" super cruiser. Reasonable. 718-767-8064.

Rent The Purple Barge For:
Parties, Special Events and Good Times.
Boats available July 4th. 212-732-5020.

NEW YORK WANTS TO KNOW!

NEW YORK'S readers are the city's active, involved, upscale, professional men and women. People who are interested and interesting. People you want to reach.

Tell our 1.1 million readers about your upcoming opening, special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfair.

OUR NEW *ASSORTMENTS* SECTION

is spotlighted on page one of NEW YORK's classified. $36 per line, 2 line minimum. Display $400 per inch (space greater than 1 inch available in ¼ increments at prorated cost).
AX VI MC 212-880-0735

ASSORTMENTS

Fly Hong Kong $289!—Roundtrip! Also Europe specials! 212-431-1616, M-F 1-5.

Best View of Statue/Harbor, 7/3-7/6.
Lower Manhattan, 1 large room.
212-912-0849/eves., 212-416-5372/days.

LIBERTY FESTIVAL, FIREWORKS
Apartment plus outdoor terrace, full view.
Available July 2-6. **718-624-1839.**

Cruise/Party On Luxury Yacht—June 21. RSVP Soho Entertainment, 212-226-4576.

Madison Avenue Moonlighting®
We coordinate dozens of top agency copy writers, art directors and producers who earn extra **$$** on outside projects. What do you need? Print ads, radio/TV spots, videotapes, direct mail and more. Call for consultation and low rates.
212-475-7588, ask for Shelley Davis.

IT'S NOT TOO LATE
Liberty Weekend, July 3rd And 4th.
Just arrived in NY, newly refurbished party boat, The Dolly Madison for groups up to 200. Complete food service, open bar, live music. Torch lighting ceremony and Operation Sail, $30,000 or $150 per person. Fireworks display, $50,000 or $250 per person. Departs Wall St. area. **Skyline Waterway Cruises, 212-765-5616.**

LIBERTY CENTENNIAL CRUISES
Spend this once in a lifetime event aboard one of our modern super cruisers. We have vessels from 75'-100' available. Buffet lunch & dinner, music and much more! Cruise in style and comfort. Individual & group tickets available.
CALL FOR FREE BROCHURE.
516-766-5716. 718-646-7030.

THE ULTIMATE IN SOPHISTICATED ENTERTAINING

SPRING-SUMMER-FALL-WINTER
for business and social events in New York and vicinity is cruising on one of our two new sensational three-deck luxury yachts
"RIVERANDA" and "EMPRESS OF NEW YORK"
Perfect for special occasions for groups of any size up to 500 guests.
MANY SMALLER LUXURY YACHTS ALSO AVAILABLE
Superb Cuisine — Impeccable Service
WORLD YACHT ENTERPRISES
Pier 62, W 23 St & Hudson River
NY, NY 10011 • 212-929-8540

North Star II Charters—Moonlight sails from City Island. Available July 3, 4, 5. Capacity to 98. 212-822-0945.

Liberty Centennial Harbor Cruises
Boat Charters, Individual Reservations. Tickets on sale for: July 3rd unveiling, July 4th tall ships parade, July 4th fireworks extravaganza. **718-646-0787.**

Manhattan Yacht Charters—Yachts available July 3 and 4, Statue of Liberty festivities. Complete party and vacation services worldwide. 212-772-9430.

The Classic "Tall Ship," Freedom
A 76' luxury sailing schooner is available for private charter for groups of up to 45 people. **212-488-9388.**

July 3rd - 5th Harbor Events
EXCLUSIVE LIBERTY CRUISES
Public Invited: $95-$325 per person
(Group disc avail. Passenger limit 150)
6 hr: 10am-4pm, 6pm-Midnite in N.Y. Harbor
Eves incls dinner, open bar. Resv & dep req.
ANITORA TRAVEL, INC.
19 W. 44 St. NYC 10036
212-398-9350 ask for Steve or Neil
Agents/Brokers Welcomed

Elegant Yachts For Charter—Manhattan and LI Sound. 516-883-5022/5487.

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Private yacht, 2-8 guests, open bar, breathtaking views, wonderful service.
See Lady Liberty Now! 212-869-7498

Liberty Weekend—For charter 1984 luxury 45' and 39' sailing sloops, each with 3 state rooms, professional captain/mate, gourmet food, wine & liquor. RWR Yacht Charters. Day, 516-666-9300, eves. 516-587-4672.

LIBERTY WEEKEND
For charter 1984 luxury 45' and 39' sailing sloops, each with 3 state rooms, professional captain/mate, gourmet food, wine & liquor. RWR Yacht Charters. Day, 516-666-9300, eves. 516-587-4672.

BUSINESS OPPORTUNITIES

Kids' Money Book—40 businesses teenagers and pre-teens can run from home. Free info. Write Kid Biz, 1450 67 St, Emeryville, CA 94608. 415-547-4509.

CROWN TROPHY—One of the larges award suppliers is offering franchise stores nationally. **914-237-9500.**

Start A Business—Succeed with detailec guide. $4.95, HRM Publishing, 120 Nortl Main Street, Milltown, NJ, 08850.

CLEANING SERVICES

Plaza Nurses And Domestic Agency—Established 1955, serves the entire metropolitan area with baby nurses, sleep-in maids and reasonable day workers. Call 212-466-1662, 718-327-2290.

Little Elves, The Professionals—House and office cleaning. 212-674-2629.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

Bob Dellacona's Maid In New York—We clean up! 212-777-6000.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

Maids Unlimited—Heavy/light/construction cleanup. Equipment available. Bonded. Party help. 212-838-6282. Established 1959. Corp. accounts invited.

Trent Cleaning Service—Heavy cleaning specialists and professional maids for your office or apartment. Bonded and insured. Free estimates call **212-619-6262.**

CHILD CARE

Mothers' Helpers Placement Service—Live-in child care. Call 212-838-0722.

COUNSELING

Bi-sexual Dilemmas?—Individuals/couples. Male psychotherapist. 212-533-8578.

Panic Attacks/Agoraphobia—Therapy, your home or mine. 212-744-1779.

Potsmokers Anonymous®—Call for open house information. 212-254-1777.

Crisis Normalization—A short-term therapy with long-term results. This new therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center for Short Term Psychotherapy. 212-570-6664.

Panic Attacks/Agoraphobia—Specialized therapy. Women only. 212-744-1779.

Infertility/Adoption Counseling—Professional guidance and understanding to help cope with the emotional stress of infertility. Women/couples. 212-371-5972.

COMMUNICATION/VIDEO

Joseph Carter Video—For your special event. Candid/artistic, 212-873-5441.

First Take Productions—High quality, creative edit. See demo! 212-496-7405.

NEW YORK CLASSIFIED

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Dissertation Research—Writing, Editing by professionals since 1972. Academic Research, Inc. 201-939-0252.

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$23 Bouquet Of Balloons Delivered!—NY/LI. 7 days, 9am-10pm. 718-763-6371.

Personalized "This Is Your Life"
Performance for spouse/mom/dad/
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Strippers, Gorillas, Belly Dancers—Balloons and singing telegrams. Balloon-A-Grams of N. Y. 212-989-9338.

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Stunning Strip Shows—212-877-1757. Gorgeous girls! Great hunks! Many acts!

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Custom balloons, Chocolate anythings
Complete parties, entertainment
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BALLOONS-TO-YOU®
NATIONWIDE

Magic Agency Inc.—Representing the best in magic. Complete entertainment packages. 212-288-9133.

Murder Parmesan—Die laughing at a murder mystery evening. 212-794-1393.

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Professional Balloon Decorating
Absolute lowest prices. 5 boroughs.
Bouquets. **212-473-6700, 718-273-5800.**

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$35! Preppygrams—Apes, Sleepygram. 212-477-5533/718-740-9321/516-683-1220.

Facepainting -- Glittering Elegance—Great fun for all ages - 212-255-9540.

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The original
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Parties/Corporate/Individuals. Readings and shows. "Fascinating!" 212-599-7576.

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GRAMS WITH ZIP/AND UN-ZIP ALSO
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Gorgeous Girls • Great Guys
Bachelor Parties • Showers • Birthdays
A Gram For Each And Every Occasion
Am. Exp /MC /Visa • Price & Quality
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Unique Entertainment/Theme Parties—From DJ's, lighting, video, robots, lasers, entertainers and sets to custom packages. Wunderman Productions 516-868-1795.

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"Delovely Bodies That Deliver."
Naughty-Grams—Male/female strippers: nurse, cop, exec. Singers, bellydancers, personalities, more. Call us anytime.
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EASTERN ONION
LOONEY BALLOONS
Delivered by our famous GORILLA or RED TUXEDO-CLAD Messengers
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Sexy Adult Balloons—Personalized. All occasions! Boxed. 212-599-7576. "Cute!"

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Plus Dixieland Music—Special
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Mime, music, magic, and much more...
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Instant rock shots--16's, Mitzvahs,
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The Balloon Spot—Absolute lowest prices in town! Stop in or phone, 212-724-0040. Vi/AE/MC. Same day/free Manhattan delivery. 125 W. 72 St., NYC.

Barry Dean Productions
Presents
TOP FLIGHT ENTERTAINMENT
Est. 1976. 212-809-6666, 516-536-6606.

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The Classified—Use it to help your business do more business. 212-880-0734.

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Movie Madness®—Zany director leads guests in a hilarious, custom-written skit. Adult, Mitzvah, 16's. 212-996-9859.

Say Something Special—To someone by placing an ad in NEW YORK Magazine's special "Announcements" Classified Section. Call 212-880-0732.

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Performing telegrams, promotionals,
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Send big beautiful bouquets of balloons,
flowers, roses, fruit baskets and
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The Classified Ad—Sells your product or service. Especially when your ad appears every week in NEW YORK Magazine. Deadline: Monday for issue on sale the following Monday.
212-880-0735 or 212-880-5406.

Caricatures: "The Best"—Award winner. Jon Bailis. 212-243-3439.

$55 $55 $55 $55 $55 $55

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THANK YOU NEW YORK!!!
Naughty Cop, Saucy Secretary, Bag Lady
$55 $55 $55 $55 $55 $55
Serving Tri-State Area AE, MC, VI
EASTERN ONION 212-741-0006
201-325-7713, 914-963-6959, 516-352-8778

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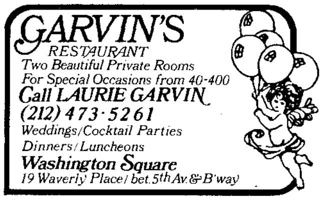

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Pyramid Moving Co.—"Honest and efficient moving by people who enjoy their work." Local/long distance. DOT 1870. 1241 Amsterdam Ave. 212-222-6663.

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"Movers that won't shake you up"
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Never a no-show. Storage.
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Wheaton Van Lines Inc.—Long Distance Movers with the Good Housekeeping Seal of Approval. Call Van Gogh Movers, N.Y. Agent for free cost survey. ICC No. MC87113. 212-226-0500.

The California Connection— 212-645-1110. West Coast/local experts. Free est. Particle flow Agent, Curtis Van Lines.

Moishe's Moving & Delivery—Plus storage. Ask a friend.

Rainbow Movers Inc.—Since 1977. Art, home, office, packing, storage, all supplies, free est. 212-431-8551. DOT 1747.

Jerusalem Moving & Storage—Reliable. Professional packing. Free box delivery. Piano moving! Free estimates. Insured. DOT T10735. 212-996-2300. 404 E. 88th.

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Samson Moving And Storage—Professional packing. Careful movers. Reasonable prices. Free estimates. 257 E. 61 St. NYC D.O.T. T10303. 212-752-5040.

Van Gogh Movers—All our men have concave backs and a highly developed sense of aesthetics. No. 895. 126 Wooster Street, NYC. 212-226-0500.

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Chamber Street—Swedish massage/Shiatsu. Showers/steamroom and resting rooms. 212-619-8010, 212-227-4413.

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SHIATSU/SWEDISH MASSAGE
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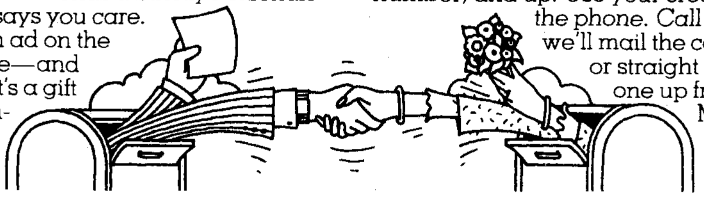
- Your daughter the dentist
- Your mom so attractive
- Singles who play doubles
- Those who like to stay active

Strictly Personals is where they meet through the mail!

Every week, more than 8,000 letters are received by the people who advertise in Strictly Personals—and now you can give your friends a Strictly Personals Gift Certificate that says you care. They write their own ad on the back of the certificate—and we're here to help. It's a gift appropriate for birthdays, special occasions, and holidays.



Strictly Personals Gift Certificates are available from $65 (that allows for a two-line message, plus box number) and up. Use your credit card to order over the phone. Call (212) 880-0732 and we'll mail the certificate to you—or straight to your friend. Or pick one up from *New York* Magazine, 755 Second Avenue, New York, NY 10017.

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An exotic week for you and someone special at a fabulous resort in Puerto Rico. A $1000 shopping spree at Dimitri of Italy. State-of-the-art stereos, CD players and VCRs. Beautiful jewelry. And, of course, beautiful cash.

Just listen to 102 WPIX weekday mornings at 7:15, June 2 through 27, as we name our "Songs of the Day." If you're the first to call when we play one of them between 8am and 8pm, you're a winner. It's that easy.

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Both include roundtrip airfare via
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The Ballads and the Beat of New York

Entrants must be 18 or over. One entry per person. One winner per household. Employees of WPIX, Inc., promotional participants, sponsors and their families are not eligible. Travel arrangements subject to availability and any restrictions imposed by supplier.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. New **Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

STRICTLY PERSONALS

Self-Employed—61-year-"young" gent, financially stable, seeks friendship of a broad-minded and shapely female, to start with daytime dates. NYM T838.

Money-Oriented Entrepreneur—Manhattanite, 40 years old, 5'10", 185, likes exotic autos and P.J. Clarke's. Seeks non-smoking female, who is educated, slim and pretty, 28-34 years old. Photo, note, phone number. NYM T900.

Handsome, Happy Man From NJ—Looking for a tall, thin, beautiful lady, 28-39. I'm 6'1",185, affluent life.NYM V858.

The Best Of Life—That's what I want. Divorced Jewish NJ/NY, handsome, affluent man, 6'1", 185 lbs, wants a lady over 5'5", 28-39, thin, who looks great in a bikini on the boat or fantastic in a gown dancing Regine's. Photo, a must. NYM V861.

Man 29, Seeks Woman—POB 2641, NY, NY 10009.

Skinny Blond Or Redhead—Natural, beautiful woman, sensual, physical, successful, professional, 22-32, arty, witty and happy, sought by late 30's, unique, handsome, 5'11", Jewish hedonist, professional, CEO with interesting avocations. Into first the right chemistry, then romance and its everlasting pleasures. Photo, helpful. NYM V866.

Seeking Man With Savoir-Faire—I'm witty, energetic and love NYC nightlife. If you are tall, handsome, 30-40, and interested in a loving, relationship, please send a letter, phone and photo. NYM V877.

Sensational Brunette—34, Jewish professional woman enjoys art, theater, dance and lazy walks along the seashore, seeks easygoing Jewish man for friendship and lots more. Photo/bio/phone. NYM V 884.

CT Newcomer—Seeking intelligent, good-looking, unattached male, 25-40, with confidence, wit and zest for living. I am an attractive, outgoing, single, 30-year-old professional woman who enjoys music, laughter, good company and spontaneity. Photo/phone. Best letter wins my heart! NYM K481.

Initial Public Offering—Of preferred stock in very attractive, blue chip, fit and feminine woman of recognized lawyering ability, with option to share the dance floor. Suitability standards: Employment as lawyer, journalist or financier; age-35-49; personal characteristics - accomplished, forthright, spirited, intellectual and fit. Full disclosure to follow intriguing reply. An investment in this stock does not involve a high degree of risk. Photo appreciated. NYM B930.

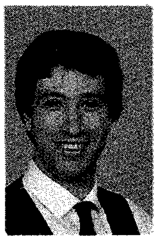
PICTURE YOURSELF IN STRICTLY PERSONALS

Show your best face to NEW YORK's most sophisticated audience. NEW YORK Magazine is now accepting a color photograph to accompany your advertisement in Strictly Personals.

Cost: $500.00 for a color photograph and 12 lines of copy.
Additional copy is available for $25 per line (36 characters/line).
Deadline: Three weeks in advance of on-sale date.
Information: Karen O'Neil, Classified Ad Manager, 212-880-0736.
Pictures must be in color and of good quality and must be verified.
We'll take your picture at cost.

What Does A Woman Want?—Freud never knew, but the woman who advertises in *Strictly Personals* does. A brief description of your interests and personality, plus a color photo, will capture the eye of New York's most eligible bachelors.

Man Seeks Woman—And there's not a better place to find her than in *Strictly Personals.* Every week 10,000 letters come in from NEW YORK's readers. Looking good and looking for a partner? Place your photo and ad right here!



Wanted: Lady "Alpaholic"—To share unusual and highly rewarding life. Year divided between Manhattan and hiking and skiing in the Swiss Alps. I am intelligent, sensitive, cultured, caring, successful, attractive, financially secure. Love classical music as well as mountain environment. Ideal partner: Outdoor lover (no camping required), athletic, warm and giving, intelligent, sense of humor, outgoing, attractive, adventurous gourmet, free to travel, no dependents yet. Detail letter/photo, please. NYM K508.

Metaphysical Lady—33, seeks psychic, artistic man, 35 plus. Photo. NYM T972.

Telluride Ski Bum At Heart—Presently successful entrepreneur/investment banker type (ex-lawyer), 41, good looking, physically fit, with independent lifestyle and unusual degree of smarts, sensitivity, style and modesty; recently moved to NY and would enjoy meeting a reasonably sane woman, 25-35, who's attractive, slender with a great "look", who normally wouldn't answer ads (but happens to like mine), who's funny, bright and loyal and also enjoys movies, dance, big dogs, France and mountains. Photo/note. POB 21033, Columbus Circle Sta. NYC, 10023.

I'm Bright, Witty, Considerate—And good-looking. Divorced, Jewish and very youthfully middle aged. A happy, successful exec with waterfront Hamptons home and city apartment. If you are very pretty, slim, affectionate, non-smoker, 45-55, available for loving commitment, please don't be embarrassed to send short bio and recent photo. NYM V872.

Male Skiier, 52—Attractive, looks 45, non-smoker, into arts, food, travel, English/Irish, 6'1", trim, athletic, gymnast, writer, high style life. Seeks partner in all above and life. Photo. NYM B934.

One Long Honeymoon—Is one of my dreams. 35 at end of month, long dark hair, dark hazel eyes and female - looking for a little conversation, looking for a little peace of mind with a great guy who reads, cooks, follows politics and somehow manages to maintain a sunny and sensual disposition. Am good for same. Cordiality and grace guaranteed. International backgrounds encouraged. Just write (or pass on to a friend). NYM B942.

I'm Not Arrogant—Just forthright and considerate of your time and mine. For whatever is entailed, replying can be difficult. You are entitled to absolute integrity on my part. Please respond in kind. Only reply if you are without question intelligent, beautiful or truly exceptionally good-looking, slim with attractive legs, early 40's or younger, decorous in terms of style and refinement. I am 57, male, 5'11", 160, athletic, often been told I'm handsome, occupy a major exec position, have a droll sense of humor and a cultural bent, a cultural bent, and failings. I would very much like to hear from you, a photo appreciated; not adverse to exchanging photos. Thank you. NYM B931.

Jean Simmons Of Spartacus—5'3", 107, 30's, shapely, Masters degree. Speaks French, Spanish, German, Russian and piano. Sews and swims, seeks sparkling, successful male to ignite a warm and vivacious personality. NYM V874.

Strength, Security—Professional woman desires a man who can supply the same after her 5:00 P.M. workday. Prefer a secure professional man who enjoys dining, dancing and travel. Must be able to laugh, wear an occasional black tie with style, be a companion and friend. I'm attractive, financially secure, glamour business VP with style, domesticity and culinary talent. Bio/photo. NYM V871.

Playful, Pretty, Professional Woman—Involved in the arts, eclectic tastes, "joie de vivre". Non-smoker enjoys tennis, theater, adventure, looking for sensitive man with sense of humor, 40-55, not afraid of relationships. Photo, please. NYM V873.

Ten Goals Set—Nine goals met. This divorced, self-reliant, CT lady saved the best for last - you. You should be 40 plus, tallish, emotionally available, financially stable and committed to all that you do. Your eyes, hands and smile should be your finest features; your friendship your most valued gift. Be caring, wise and witty and you'll win my heart. Me, I'm 39, 5'4", 100 lbs, and can light up a room. Phone/note/photo. NYM V875.

Attractive Jewish Male—40, looking for attractive lady, 30-40, for lasting relationship. Enjoy fine dining, swimming, skiing and fishing. Note/photo. NYM B947.

Classy, Cultured, Striking—5'7", leggy, auburn hair, successful entrepreneur, sense of humor, playful, spirited, tennis player. Looks 41, that's what 51 looks like today. Are you male match? NYM V876.

Woman Wanting To Love A Man—Sweet, pretty, 39, professional woman, most endearing seeks unmarried man, politically liberal, and able to engage in a promising relationship. NYM K513.

Tall, Dark, Handsome—And Jewish, 6'2", blue eyes, 30, very successful businessman, Manhattan co-op owner, enjoys travel, dining out, sports and rock-and-roll. Seeks extremely attractive, slim, Jewish female counterpart. Let's both make the best of this opportunity. Photo/phone. NYM V878.

North Carolina Native—Sports-minded, straight-forward, blue-eyed, 5'1" lady likes bowling, softball, and playing pool. Seeking humorous, kind, fit gentleman for NYC fun, and dancing to Springsteen, disco, rock-and-roll, and maybe a slow dance or two. Letter/photo/phone, please. NYM B881.

Very Handsome, Successful—Fun-loving, sincere, real man, wants to meet beautiful brunette dancer/actress/model to share good times of sailing, skiing, jazz and romance. Photo/phone. NYM V864.

Handsome Dynamic Discerning—Gentleman, powerful, sensitive, commitment minded, 40, seeks quality interaction with lady of exceptional character and beauty. NYC/NJ. NYM B960.

Attractive North Shore Lady—71, Jewish, loves foreign travel and art. Seeks gentleman. NYM V885.

Extremely Handsome MD—30, 5'10", slender, sweet. Wanted: tall, blond model type, early-mid 20's. Photo. NYM V868.

STRICTLY PERSONALS

Classy Slim Blond—Young 50's, seeks professional man for sharing. NYM B863.

Successful Jewish Queens Man—54 years, warm, positive, well-mannered, good company, hoping to share with and listen to a lovely, enjoyable, special lady. NYM T959.

Benevolent Mentor Sought—By fragile, pale beauty, 28. Delicate features, affectionate nature, and insatiable mind. You are a refined, affluent older man with whom I'll share sybaritic, impassioned existence. Dispatch missive. NYM K509.

Successful Businessman—36, athletic, openhearted outdoorsman with the desire to share life with a woman who is warm, witty, attractive, fun-loving and looking for a long-term relationship for exciting happiness. Photo/bio/phone. NYM T934.

I'll Even Take You To Loehmann's—College professor, 36, Jewish, loves koalas, balloons and basketball. Seeks a sincere, attractive female who values laughter, friendship, caring and sharing. Note/phone/photo, optional. NYM K504.

Bob, Carol, Ted And Alice—Think this single, Jewish female, early 40's, is special - so much so that ad is gift from them. Photo/bio/phone. NYM T933.

Dynamic Young Brunette—23, Jewish, college grad, looks and class, enjoys art, sports, theater, dancing, fun and laughter. Seeks sincere, athletic, tall, never-married, professional male counterpart, 25-30, non-smoker. Photo. NYM K512.

Picnic With—Petite, warm, spirited, attractive blue-eyed woman, 35. Seek bright, fit, caring man to share life, arts, music, tennis, more. NYM T935.

Intelligent Black Woman, 29—Well-rounded in mind/body seeks bright man for fun and inspired insanity. NYM K470.

6'4", Non-Smoker, Fit—42, Protestant, educated, established - seeks tall New York professional woman, 25-40, who enjoys life - elegantly. Atlanta resident, frequent NY visits. NYM T936.

Good-Looking Jewish Male, 29—Lawyer-type, healthy, albeit bizarre, wit seeks cute, witty Jewish female for friendship or whatever. Photo/phone. NYM T937.

Attorney—31, 5'10", Jewish, some place between cute and handsome seeks bright, sensitive, pretty female for lasting loving relationship. Photo please. NYM B915.

Huggable, Intelligent Mensch—48 plus, wanted by warm, caring, active, secure, professional woman, LI/NYC. NYM B916.

Head-Turner—Tall, slim, stunning lady, 50's, mint condition, Manhattan to the bone, financially independent, wants it all; music, the arts, adventure, suns and seas, and top of the list a companion who wants it all too. With luck, friendship. With time and miracles, perhaps more. Photo/phone. NYM T942.

Laid-Back Lawyer—39, 5'11", trim, athletic, good-looking, Jewish, enjoys tennis, golf, chess, outdoors, seeks slender, down-to-earth, independent, fun female, any religion, 29-35, for serious relationship. Photo a plus. NYM B917.

Bewitching High-Cheekboned—Former semi-princess seeks prince of a man with humor and grace, 48-55. NYM B914.

Come Fly With Me—Witty, playful, enthusiastic, sensitive, brilliant, good-looking, conscious, 47-year-old Jewish physician seeks his woman. Having achieved success and fame as a surgeon and writer I'm now looking for my superwoman: Thin with body, brains, wit and financial success who can handle having her fantasy superman in the flesh. Let's share the joys and playfulness of a total life - it's here. NYM T938.

Handsome Successful—Manhattan male, 30, looking for a vibrant, intelligent, attractive Jewish lady to enjoy what life has to offer. Looking for a lifetime partner. Photo/note. NYM T939.

Warm, Attractive, Professional Female—33, enjoys traveling, camping, music and seeks dynamic professional male who is sensitive and unpretentious and ready for friendship, love, marriage and eventual family. Note/photo, please. NYM T940.

The Best Of Times Is Now—Sophisticated, attractive, honest, warm, loving and very sincere woman, 43, interested in living, sharing and enjoying, would like to meet equal man, 43-60. I am an entrepreneur in fashion, with a very interesting life. Photo/bio/phone. NYM K471.

Good-Looking Man—Affectionate, sensitive, successful businessman in early 40's, seeks attractive, bright, slim, woman in 30's to share Fire Island, casual good times and more. Note/photo a must. NYM B918.

Energetic Eastside Lady—Attractive, 30, Christian, who believes there's more to life than her career, seeks male, 28-38, for summer fun. NYM T943.

Handsome MD—Tall, athletic build, 37, seeks pretty slim lady, 5'4" to 5'8", to age 35, for intimate sharing. NYM B953.

Pretty Woman—30, happy, bright, fit and witty, wants man with like qualities to hike, laugh and see Yankee games with. Note/photo. NYM T983.

Quintessential Woman, Mercurial—Talented, independent, full-figured, shapely, established professional wishes to share life's pleasures and inequities with upper-echelon, substantial gentleman, 50 plus, who's not faint of heart. NYM T969.

Businessman Looking For—Female partner for life. I am 5'8", 165, 39, divorced, Jewish but non-religious, sincere. I enjoy traveling, outdoors (all seasons), dancing, racquetball. Seek sincere, affectionate, shapely 25-40. Note/photo. NYM T945.

Researcher, Funny, Introspective—(Female, 30) hopes to share theater, Italy, off-center looks at life, heart. NYM K503

Pretty Woman—Energetic, happy, real, 48, wants nice guy. NYM K474.

Petite Jewess Brunette—Seeks to meet sincere, successful Jewish man (60's) of high ethics and morals. NYM T946.

Gentleman - 60 Years Young—6'2" - 175 lbs. - brown hair - blue eyes. Builder-developer-investor - who would like to meet that special lady, 50 to 70 years young at heart who enjoys life and would like to share her dreams and ambitions with me. NYM T947.

Former Homecoming Queen—27, loves travel, tennis, skiing. Seeks special man who is intelligent and adventurous, 30-40, must like books, movies, Mexican food. Photo/bio. NYM T948.

Publisher, Pilot With Own Plane—Slim, blond, 44, lives upstate but in Manhattan a lot seeks tall, witty lady with sense of humor who likes the city as well as the mountains and beach. Letter, photo, please. NYM T954.

Dynamic CEO—Fit man of wit, secure, sexy 64. Seeks slim equal lady, 35-50. NYM T955.

Adventurous, Worldly—Manhattanite man, 40, 5'7". Financially secure, honest and caring. Wishes to meet exciting, beautiful, witty and sensual woman, 28-38, for a long-lasting relationship. Interests vary from film, fine food, jazz and travel to art. Artist or other non-9-5 a plus. Photo/phone. NYM T956.

I'm Not Dull—Conceited, ugly or dumb. Blond, blue-eyed lady seeks same in gentleman, 30-40. Bio/photo. NYM B919.

Intense Summer Romance—And more awaits you! I'm a slender, sensuous, sensitive, very attractive, 5'7", Jewish professional Manhattanite. I'm elegant yet earthy, warm, affectionate, cultured, athletic, witty and loving. Desire successful, non-smoking male counterpart, 45-54, who wants more. NYM K476.

Here I Am—30, Jewish RN, attractive, energetic, enjoys life, seeks male, 30-36, who can help make life more enjoyable. Note/phone. NYM B920.

Attractive Professional Jewish Male—Seeking attractive Jewish female, 28-36. I enjoy movies, dining out and all sports. Consider myself to be honest, kind and considerate. Photo, optional. NYM K477.

Seeking Dark Beauty—Handsome blond Scandinavian, 32, super-shape. Photo. NYM B922.

A Love Bizarre?—No, this bright, bottom-heavy professional black woman, 29, seeks charismatic man for friendship and good times. NYM T957.

Jersey Shore Lady—Highly attractive DP professional, slim, witty, sincere, romantic, enjoys city/country/sports. Seeks financially-secure male, 28-48, polished, intelligent to share life's finer and simpler pleasures. Note/phone/photo. NYM K478.

Picture A Beautiful Summer—Former pro photographer, single male, 35, is interested in spending the summer of '86 photographing the great outdoors from the Hamptons to the Jersey Shore. Seeking a single female with similar interests. Let's see if we click together. NYM K479

I Love Lucy—Cuban seeks his Lucy; a warm brunette or an alluring blond. Gentleman, 44, strong character, tender emotions, 5'5", professional and slim seeks both brains and sweet kisses. NYM K485

Pretty, Classy, Petite—NYC, successful designer, slim, warm and affectionate (Jewish), seeks attractive, successful professional man, 50-60, for meaningful relationship. Recent photo/bio. NYM T941.

Terrific Guy—A protective and caring professional looking for equally terrific Jewish woman, 28-35, over 5'4", non-smoker, well-educated, with a strong desire to have children. Marry me and share a lifetime of happiness and contentment. Photo, if possible. NYM K498.

Intelligent, Down-To-Earth—Rubenesque black woman - 30, seeks warm, interesting, witty man for fun, friendship and a meeting of minds. NYM B924.

Chamber Music, Anyone?—Female musician, young 50's, attractive, seeks partner for music and friendship. Age unimportant. NYM B926.

Surgeons Are My Favorite People—Is there one of you out there who is ready for commitment and would like to be spoiled by this gracious, petite, 34, green-eyed, hourglass-shaped RN who understands what you need? Christian. Photo phone. NYM B927.

Put On Your Sailing Shoes—Wizard entrepreneur, 38, retiring soon. Plans include sailboat, world travel and adventure. Tall, trim and very fit, with rugged good looks, spontaneous, creative, sensuous, loving, strong not macho, upbeat and unconventional. If this sounds good to you and you're a dynamic, beautiful, slender(!) and free-spirited match, 24-35, send me a note/picture. NYM T949.

Finally Did It—Put in a personal; never thought I could. I'm 29, 5'6", Jewish, enjoy dancing, the outdoors, sports, cats, the Mets. Life is busy and full of fun, but I miss that special man who cares for me and whom I care about. Are you he? Note/ photo/phone. NYM B928.

Would Love To Meet—Blue or Green-eyed blond or brunette between the ages of 22-28. I am a 5'8" athletic male who loves fine dining, football, walks, and holding hands. If you want to meet an attractive man who will make you laugh, send me a photo/note/bio. By the way, I am 25. NYM B929.

Prove Nice Guys Don't Finish Last—29, 6'2" Jewish male JD. Looking for attractive, 23-30, Jewish female with sense of humor. Photo/phone. NYM T950.

Go West Young Man—I did and after 14 years I'm back. Jewish male, 32, successful entrepreneur, now ready to meet a "nice" Jewish female, 24-30, attractive, outdoorsy, and comfortably down-to-earth. If you're ready for a harmonious and prosperous chapter in your life get in touch. Photo/phone/bio. NYM T991.

Tall, Striking Professional Musician—28, who loves racquetball, bad jokes and Mel Torme seeks athletic, professional gentleman, 30-40, to help make survival in NYC more interesting. Photo. NYM K482.

Almost Perfect—44, red hair, petite, Albany professional. Enjoys photography, biking, chemical-free life, looking for same in male, 35-52. Photo. NYM K515.

MD, Handsome—Of Latin American descent, 35, seeks slim, very attractive, exciting woman, 32 and under, for companionship, fun and romantic evenings on the town. Recent photo/bio/phone. NYM T961.

Lovely, Lively Lady—Successful writer seeks creative, warmhearted, responsible mensch, 40 plus, to share a life well lived. NYM K487.

Who Needs Photos—If you say you are cute and huggable I'll believe you. If margaritas, egg creams, ball games, spare ribs or fun with an attractive 28, 6', great listening, outgoing, real nice guy, sounds great, we'll make a photo!! NYM K488.

Personable Pretty Woman—Slim, educated, sincere, 36, seeks Catholic professional man, 35-45, for love and marriage. Note/phone/photo. NYM K489.

Special Lady With Humor—50's, wants comparable man, 50-65. NYM K472.

STRICTLY PERSONALS

I'm Interesting—Gentle, outdoorsy, creative, sensitive, spontaneous, adventurous, with a healthy sense of self, clever but not caustic, successful yet unpretentious, seeking same in gentleman, 45-55. NYM T952.

30-Year-Old Male Redhead—Well-educated, *likes sports and travel. Seeking a* tall, fair-haired female (red or blond) who enjoys the country more than the city. Photo/phone/note assures reply. NYM K483.

Affluent, Generous, Handsome—Businessman, 42, 6'. Sometimes life gets in a rut so would like to take a chance on meeting a beautiful, sophisticated, exciting woman for occasional dates. Photo/note. NYM K494.

Female Water Skier Wanted—To ski into the sunset for a summer of fun and adventure. This good-looking, athletic, 5'8", male will guarantee the time of your life, if only you send a photo and phone number. Snow skier! Please do not hesitate either. No smokers! Ages, 22-32. NYM B939.

Nothing But Love Songs—Successful record producer/composer, 33, attractive, sense of humor, sensitive and sincere. Brown eyes, 5'4", Jewish non-smoker. Enjoys theater, tennis, Star Trek, quiet evenings. I'll dedicate my next song to an in*teresting, pretty, self-assured lady* who loves to laugh. Phone/photo. NYM T963.

Distinguished, Rugged, 41—6'2", successful Wall Street exec seeking Catholic/Christian woman, with or without children, who would like to share life with someone who is sincere, interesting and a lot of fun. Send note/photo/phone to POB 6426, NYC 10128.

Handsome Jewish Professional—41. Seeks a woman to love and cherish forever. Photo!/bio/phone. NYM T965.

Asian Lady Sought NY/NJ—Slim, pretty, bright, fun. By nice-looking, caring, professional male, in 50's. Serious only. Phone/photo/ bio a must. NYM B954.

Here Is A Man With—Clear and positive values, fulfilled in his work and wishing you the same; informed and compassionate about others while caring and loving of friends. Surprisingly, a lawyer (Ivy); 6', Kennedyesque, late 40's, Jewish. No Reaganites, yuppies or others similarly alienated. Photo/note. NYM T966.

Independent, Jewish Businessman—Good-looking, 39, 5'10" with cerebral interests, diverse skills, athletic prowess, longhair bent and a good scout to boot wants to find a hot Jewish woman with a cool mind and adventurous soul - ready to start family, under 35. NYM T967.

Successful Intelligent Handsome—Manhattan widower, 50, who enjoys rafting in Idaho, fishing off Ecuador, snorkeling in the Caribbean and country inns in Scotland is looking for a beautiful, slim, *bright, successful woman, 35-40, who loves* the outdoors and the city. Photo a must. NYM T992.

Ready To Settle Down—Very handsome, *masculine, Jewish architect/real estate broker*, 31, 6', never married, non-smoker, aggressive yet polite, seeks a nice Jewish girl to bring home. If you feel compatible let's meet. Photo, please. NYM T980.

Witty, Confident, Very Feminine—Artist in the south wishes intrigue with tall, witty, intelligent man, 40-55. NYM B923.

Life Is Fun—Would be better shared. Secure, active widower with eclectic tastes, plays tennis, seeks tall, fun-loving, Christian, mid 50's widow. Non-smoker. Note/photo/phone, please. NYM T968.

Beautiful Inside And Out—Creative, professional, petite, Jewish woman, 33, one hour upstate would like to settle down and start a family with attractive, successful male, 29-40. Bio/photo. NYM T951.

Nouveau Millionaire—But with humility and sensitivity, still works hard, but prefers to combine his business travel with tennis-playing and concert-going. These mixed interests need some rationalization, and I dream of combining practical companionship with romance. If you are interestingly-beautiful with character and smarts, and not tied down, please send a readable photo to NYM B932.

Curious NJ Exec-33—Is advertising to learn if it's possible to meet an interesting and attractive woman who is bright, romantic, secure and quietly elegant. I am 5'9", 145 lbs., a non-smoker, never married. Christian background and have an urbane personality. My interests include traveling, country drives, fine restaurants, beaches, foreign movies, skiing and bicycling. If you share a flair for enjoying life with a warm smile, please send a handwritten note containing details about yourself (photos appreciated and returned upon request). NYM B940.

Gay Woos Gay—If kind, talky, skeptic, humorful, wise! Any race! NYM B955.

Thoughtful, Caring, Intelligent—And successful gentleman, 52, tall, trim and athletic. Looking for proportionally slender woman, 32-45, who would appreciate a good man. Photo a plus. NYM T970.

Is Everyone Divorced?—Tall, never married, Christian, seeks non-smoker, never-married, affectionate, attractive Christian lady, late 20's to late 30's. NYM B933.

Worldly, Caring, Handsome—Stockbroker/writer, 36, varied interests, all the adjectives, seeks healthy, bright, slim, very pretty soulmate, 25-34, who's classy, adventurous, creative, fun yet beyond games. Phone/photo. NYM T971.

Upbeat, Tall Blond—With looks and *brains, 26, seeks tall, handsome man who* likes sports, museums, rock music and films. Photo/phone. NYM T981.

Very Handsome, White Male—37, seeks *attractive, sincere lady, 20-35, for good* times. Photo/note/phone. NYM K506.

Dear Hunter—Seeks gentle man, cute, 40ish, twinkly, non-smoker for friendship/romance with calm, happy Wasp lady, 39. Photo/phone. NYM T990.

Very Attractive, Bright And Sensitive—5'7", slim, youthful, sophisticated Jewish female who enjoys theater, intimate dining, boating, romantic walks along moonlit beaches is seeking an attractive, intelligent and successful male, 40's-50's, who knows the balance between giving and receiving. Note/phone. NYM T975.

I'm A Smirky, Spunky, Energetic—Effervescent, pretty 41 year old who is now seeking a pretty spunky guy. Photo necessary. NYM T953.

Youthful Woman Of Wisdom, 40—Who *is warm, talented and beautiful, values* and wishes to meet man with a loving heart, strong body, and invigorating mind. Will exchange photos. NYM B948.

Nice, Successful, Established—Jewish professional male, 27, fun-loving, athletic, Boston bred, seeks secure, warm, Jewish woman who desires a stable, committed relationship. Photo. NYM B956.

I Need Lively—35-48-year-old single male to share 1986 football season and friendship with uncomplicated mid 30's female. Phone/photo. NYM T976.

NJ Lady—Pretty, slim, lively, seeks spirited romantic best friend for permanent relationship. NYM B935.

Minnie Seeks Mickey—Adorable lady, 29, 5'2", petite, bright, lively, adventurous, loving and affectionate needs a mensch. You are successful, very hand*some, educated, Jewish, 28-38, 5'6" plus.* Bio/photo a must. NYM T977.

Successful, Tall, Slim Male—Exec ready for intimacy and commitment. 6'4", 200 lbs., 37, ambitious yet tender, empathetic, self-confident, non-religious, smoker, sincere, warm, open, caring, accommodating, lover of animals. Seeks someone *with similar qualities. Photo (a must)* phone/response, please. NYM B949.

Financially Secure Educated Widow—58, Jewish, easy to be with, enjoys sports and fireplace hide-a-way in Hamptons. Seeking similar counterpart. NYM B959.

Bagels And Bongos—Pretty psychologist seeks tall, kind, earthy professional. Object: making music. NYM T973.

Sometimes I Wonder—Where I've been, who I am, do I fit in? Sometimes I wonder if there's a special woman who can appreciate a unique, mid-thirty, funny, sensitive, handsome, single mensch, who's a successful entrepreneur? Stop wondering *if you should respond to this ad and reach* for a rising star. NYM B936.

Yankee Fan—Attractive female attorney, 34, seeks male sports fan, professional, Jewish, for ball games and much more. NYM T944.

63 And Retired—Home NE Queens but have car. Enjoy travel, theater, golf, Lincoln Center, etc. Want lady with positive spirit. NYM B950.

Plastic Surgeon—Seeks unpretentious, *beautiful woman of quality, under 34.* Photo a must. Bio/phone. NYM B937.

Lovely, Gifted And Black—Attorney seeks single male to be my friend and more - race unimportant, but you are 30-40, handsome, bright and you make me smile - you are also financially secure. Note/photo/phone, please. NYM T978.

Decent, Brainy, Handsome—Unordinary man with eclectic interests and unusual class, 31, Jewish, responsible, caring, seeks a stimulating, aware, sensitive, down-to-*earth, slender woman with depth. I prefer* freshness and understatement to glamour and flash. Please write if you share my appreciation for a thoughtful, well-written letter. Photo. NYM B938.

Master Plumber, 28—Northern NJ, seeks petite lady, 21-29, for dating and more than just a summer fling. Photo/phone. NYM T979.

Good-Looking Wasp—Zestful professional lady enjoys cooking, skiing, movies, travel, working hard, doing nothing, *seeks unmarried, successful, well-read,* adventurous, athletic, sensuous, loving, caring mate. 40 or more. Your nice children are a plus. NYM B951.

30-Year-Old, 6', Male—Slim, athletic, fun-loving professional seeks romantic lady, 23-32, who likes travel, Chinese food, country inns, hugging. NYM T984.

Gay Male, 40, Exec—Looking for special man to share relationship with. Phone/photo. NYM K505.

Manhattan Lawyer—Handsome, 28, *5'7", slim, with good sense of humor* seeks to meet pretty, petite woman for serious relationship. Photo. NYM B941.

D Flawless Scintillating Woman—Seeks warm, brilliant, gem-quality man, 35-55, to share the sparkle of life together. Letter and photo, please. NYM T962.

Jewish Professional Female—Seeks Jewish professional or businessman, 35-42, over 5'10", varied interests and marriage-minded. Photo/phone. NYM T986.

Jewish Nose A Plus—31, Jewish MD, seeks thin, adventurous, cerebral, traditional-minded female, 25-30, for summer romance and beyond. NYM B943.

Pretty, Vivacious, Shapely—Refined Jewish lady, mid 40's, seeks cultured, ethical, humorous, financially secure, professional man under 55, emotionally stable, non-smoker. Letter/photo/phone. NYM B944.

Beautiful, Bright, 28—My favorite things include popcorn at the movies, romantic ski weekends and you if you are a Jewish male, 28-36, who, like me, is an ambitious professional who values laughter, spontaneity, sensitivity and success. Note/photo/phone. NYM T987.

Sensitive Man, 48—Slightly overweight but caring, compassionate, witty, and blue eyes. Love classical music, opera, theater, night-on-town or quiet evening at home. NYM B945.

I'm 29, Jewish, Male—Warm, tender, looking for same in female gender. Interested in scuba diving, skiing, movies, etc. Note/photo/phone. NYM B946.

Port Washington Woman—Needs help getting her boat out of dry dock. Potential co-captain position available. Petite, adorable blond, Wasp, 37, only a cover for a cerebral professional. NYM T988.

Black Pearl—Enchanting lady exec, 42, loves roses, the arts, travel, candlelight dining, beaches. Seeks male counterpart to share love and life. NYM T989.

Concert Pianist—Seeks young 60ish MD, lawyer, businessman. NYM T920.

Gentle Israeli, 30—6', sensitive, caring seeks non-parent, similar pretty lady for lasting relationship. NYM K490.

Slim, Lovely, Great Neck Gal—Seeks super guy, 44 plus. NYM K491.

French Female—Attractive, creative, seeks male, 45 plus, intelligent and ambitious for companionship. NYM K492.

Stimulating, Responsive Man—63, wants attractive Jewish woman to share healthy, lasting relationship. Photo. NYM K493.

Hot, Handsome, Creative, Artist—Alien 35. Seeks hot, beautiful alien, 20-35, singer, actress or dancer, with brains, heart, smile. Photo. NYM K495.

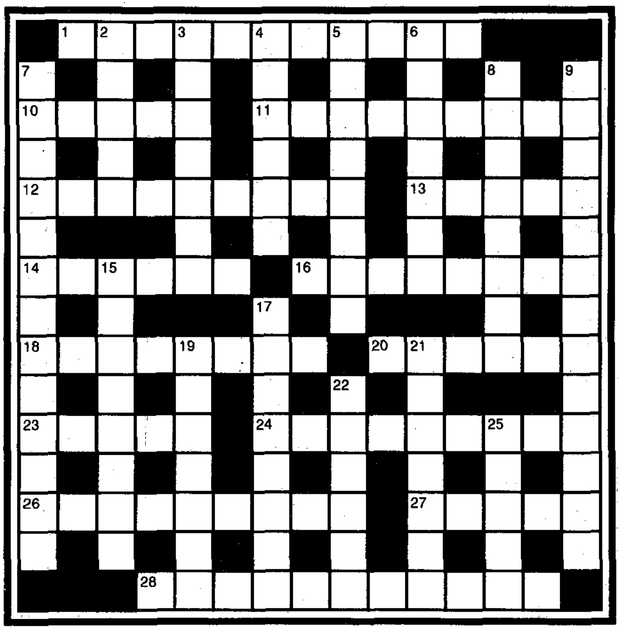
ANNOUNCEMENTS

I Was Moving-Missed Your 2/24 Ad—I *have the qualities you're looking for in a* guy. If you're still hoping for some romance and a new friend too, please contact me. NYM B882.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Bizarre decorations though each is in harmony with its neighbour. (11)
10 One of the nerves we see twitch, after work. (5)
11 Group activity in which one dissipates power a lot. (5-4)
12 Princess, traveller, the Queen and I left in gravest danger. (4, 5)
13 Winter hail—send me back south! (5)
14 Knotted loop fixed round delinquent's head. (6)
16 She's quick to take offence and determined to get mince pie first. (8)
18 Emergency treatment needed to make Christmas tree steady. (5, 3)
20 Bark extract put girl in the money. (6)
23 He has to be seen in hooded red gown, ermine-trimmed. (5)
24 Head of fish—gift wrapped. (9)
26 Folk (Father Time excluded) who may be ordered to eat greens. (9)
27 Trunk going to railway sorting office. (5)
28 Our tart's mince—key part of the Christmas meal. (5, 6)



DOWN

2 Oil turning to a thick viscid substance. (5)
3 Instructions to provide about a hundred mince pies. (7)
4 I have pulled up inside. (6)
5 The beast has to run, after Etna eruption. (8)
6 A pieced ear, maybe, for good hearing. (7)
7 Words decidedly lacking in warmth are hidden in card Tony folds. (4, 3, 6)
8 An unconventional type, King Wenceslas. (8)
9 One cannot stir? This can give rise to feelings of alarm. (13)
15 Common bats made the noise in the belfry—act to contain it! (8)
17 Draw crowd with this gadget—good present for dad? (3-5)
19 Rent trouble in the wind. (7)
21 Obviously he found a way to rise initially. (7)
22 China perhaps calling for redistribution of estate. (3-3)
25 No head on the beer—that is strange! (5)

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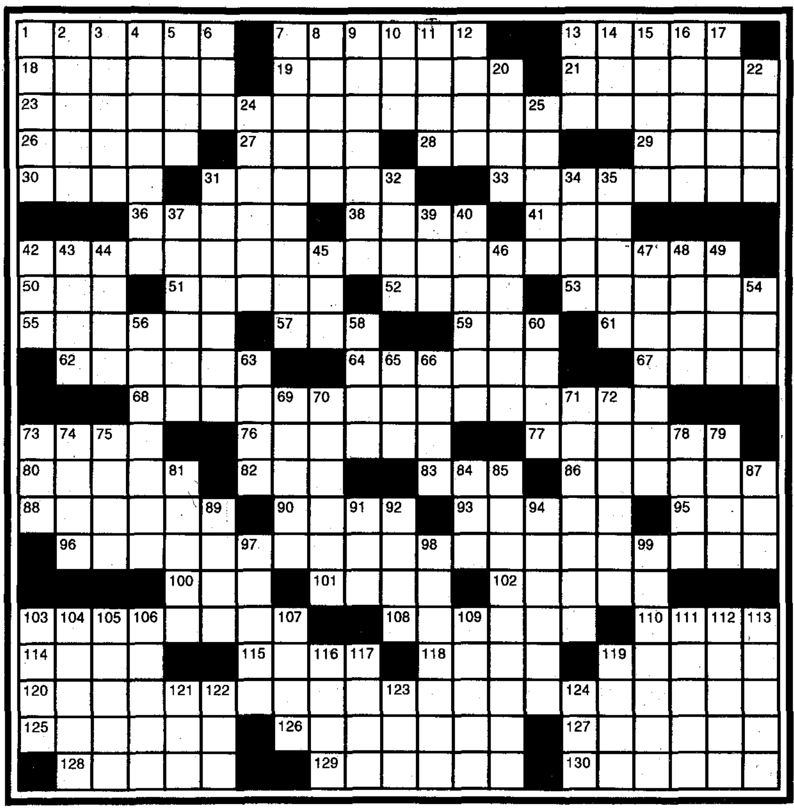
'BUMPER STICKERS': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

ACROSS

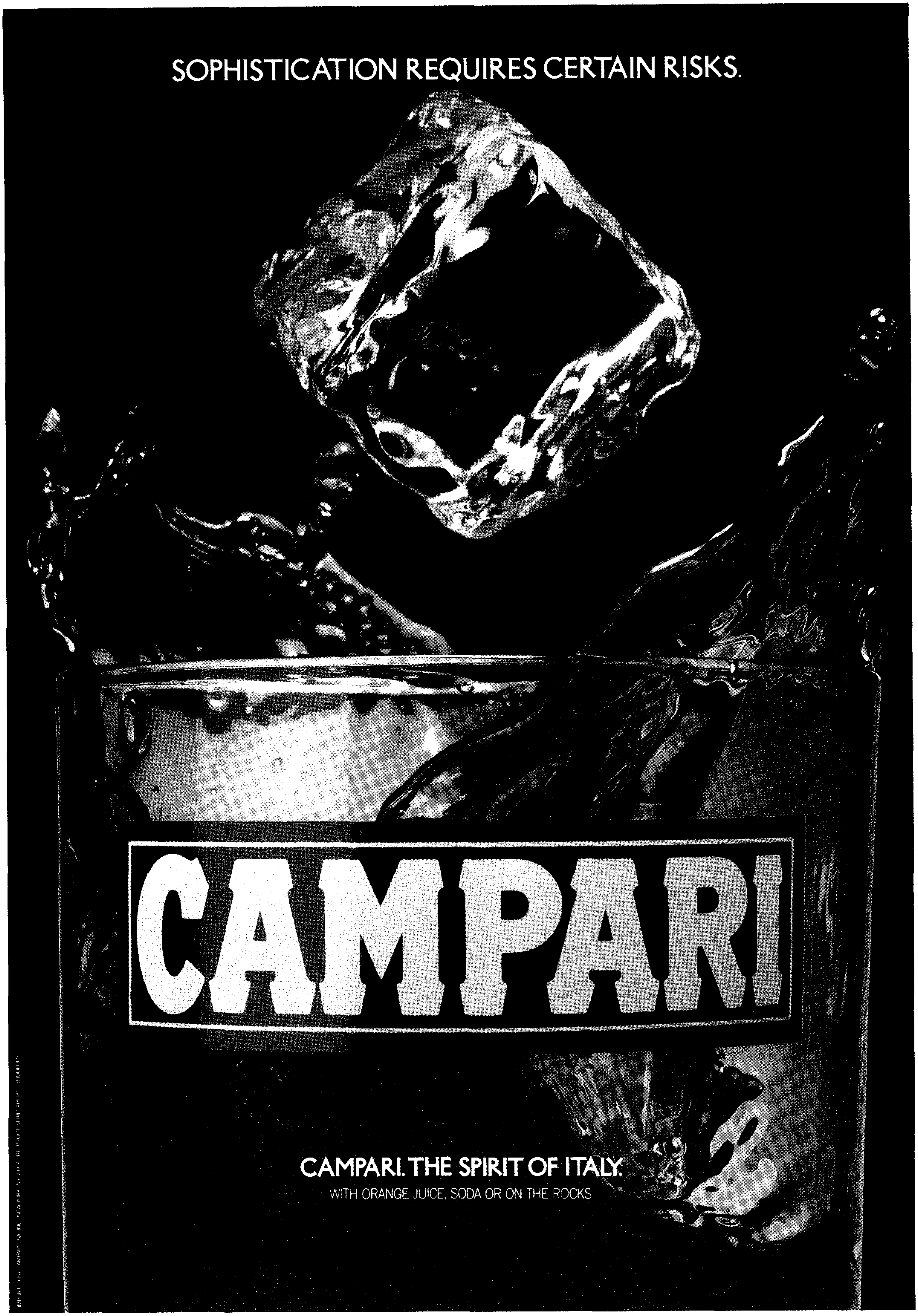
1 Arabian and "Silent"
7 Where Firenze is
13 Muezzin's deity
18 Rich pastry
19 Mrs. King
21 Sabbaticals
23 Pueblo tribe's bumper sticker
26 Inverts the page
27 Unlatches: poetic
28 Give off
29 North Carolina college
30 Famed Graf
31 Opposite of comic
33 Disunite
36 Quebec city
38 PBS program
41 Half MMIV
42 Libber's bumper sticker
50 Pale-faced
51 Timer's need
52 —— company . . .
53 After Tudor
55 Diva Farrell
57 Hurricane center
59 Looies
61 Not that sort
62 Tropical fruits
64 Greek poetess
67 Bear of the skies
68 Mobile home's bumper sticker
73 Piedmont wine city
76 Brewer of song
77 Director Lumet
80 Venezuelan plain
82 New York's Beame
83 Describing a dirge
86 Dreiser's Carrie
88 Inventor's safeguard
90 Cabell or Slaughter
93 Spanish vegetable stew
95 Confucian ethic
96 St. Louis bumper sticker
100 Old World abbr.
101 Relinquish
102 Give the syntax
103 Shandy of fiction
108 Stellate
110 Pro ——
114 Bonn ancestor
115 Like a crazy hombre
118 Gator's kin
119 Protest demonstration
120 Southpaw's bumper sticker
125 Cardboard box
126 Bombard
127 Colored circlet: var.
128 Rhone tributary
129 Less loyal
130 Skinning device

DOWN

1 Small salamanders
2 Freeze over
3 Shine too brightly
4 Horse hitch
5 Foulards
6 Sold out, on B'way
7 Ferber novel, 1958
8 "Too proud ——, too honest to steal"
9 Cropping up
10 Shank
11 "Thou the singer; —— song!"
12 Energy source
13 Candidate Landon
14 Pasture
15 Debussy piece
16 Walled city of Spain
17 Spartan slave
20 Sacred bull of Egypt
22 End of a Burns song
24 Plight of the weary
25 Particulars
31 Marie Antoinette's petit chateau
32 Mud hen
34 Zadora, et al.
35 "We —— please"
37 Syracuse's neighbor
39 Solemn promise
40 Lyricist Green
42 Reverential feeling
43 Mutilate
44 "To Live and Die —— " (1985 movie)
45 Short of
46 —— crow flies
47 Harvest seasons
48 He played the Cowardly Lion
49 Start of a Cockney toast
54 Refrain syllable
56 Locomotives
58 Villa d'——
60 Disseminates
63 Botanical bristle
65 Checkup sounds
66 School-support gps.
69 Field's vaudeville partner
70 Peace-loving
71 Durant subject
72 Offbeat language forms
73 Swiss sight
74 Shut abruptly
75 Jacques of French films
78 Sundance Kid's girl
79 Mother a lamb
81 First symptoms
84 Anthropoid
85 One who refutes
87 Actor Scheider
89 Troupe's trip
91 Grand —— Opry
92 Covers with turf
94 In short supply
97 Russian range
98 Fodder plants
99 Orbital low point
103 After-bath sprinkle
104 Ostriches' cousins
105 Below: prefix
106 Fist fight
107 Ruth's land
109 O'Hara's "—— to Live"
111 Dramatist Fugard
112 Library listing
113 Goose genus
116 Musical symbol
117 Peak in Thessaly
119 Dam's mate
121 Tiriac of tennis
122 Chemical ending
123 Tanker cargo
124 Wield a gavel



Solutions to last week's puzzles appear on page 112.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